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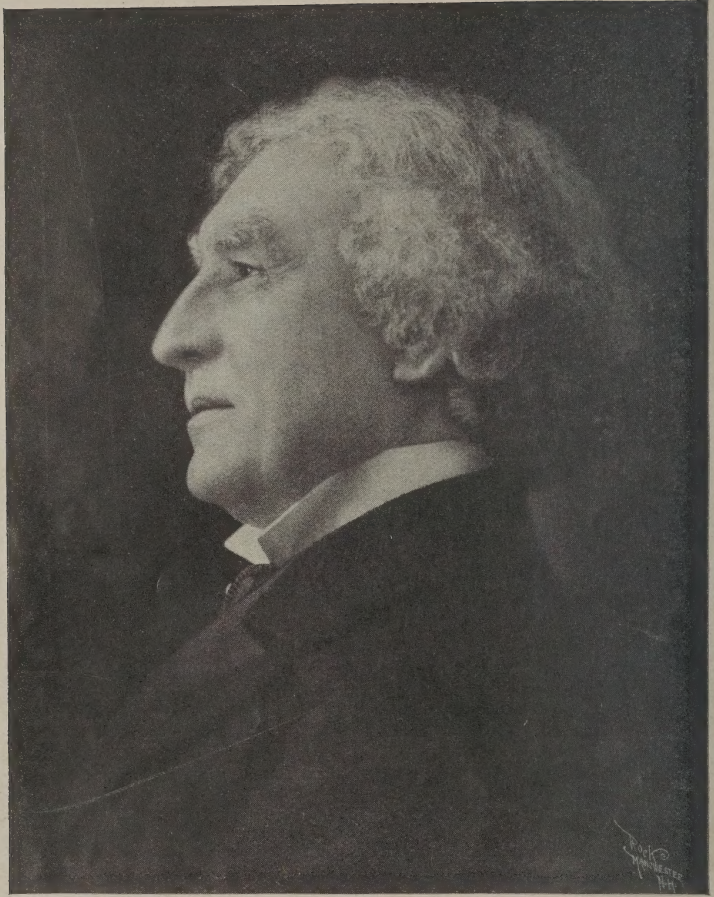






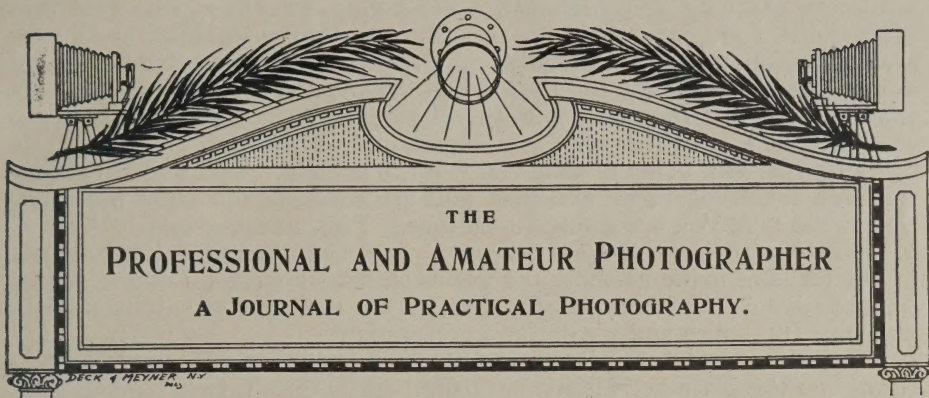


Professional and Amateur Photographer.



LOUIS MORRISON.

PHOTO BY H. J. ROCK, MANCHESTER, N. H.



Vol. XI.

BUFFALO, JANUARY, 1906.

No. 1

## BALANCING.

BY FELIX RAYMER, BEFORE THE T. I. P.'s.

THERE are so many different ideas of making pictures that the wonder is one can ever arrive at a definite conclusion as to what should and should not be done. Every demonstrator on the road today has his way for making negatives and his pet formula for developing the same, and if we do as he says we will frequently be doing the very thing we should not, for we have different conditions under which we should work, and if we do not, we will be making the very effects that will be the worst ever for the conditions under which we are laboring.

Of course, the demonstrator, like all other operators, will tell you the best way for doing things, as he sees it, and he, like all other operators, sees it as he is in the habit of doing it, and he, like all operators, has the habit of doing things that suit the particular plate he is using. While the basic principles of all plates are much the same, yet the effect of all is different, and the handling of them will have to be different. There is no use in disputing the fact, one plate will give a different result from any of the others, if the operator does not do something to make it give the same, and when he does that he is changing the natural inclination of the plate so that it will conform to certain ideas that he has of particular effects. This is as it should be. Our ideas of certain effects of artistic work should not be confined to what some certain plate will give us, but should be well defined, and then make the plate conform to them. This is where the operator becomes an artist. But if he works some particular plate for the reason that he thinks that it will "give him a better result," he is as bad as the operator that uses some particular style light because he thinks it will make a better effect than some other light. The thing for him to do in either case is to be master of the situation and make the light and plate come to his point of view, so to speak.

At the conventions the different demonstrators tell you to do certain things, and you at once come to the conclusion that some of them do

not know anything about what they are saying, for the reason that they differ from some other one. And the one that you think is right is always the one that is demonstrating the plates you use. Now this cannot be denied, and I ask for a showing of hands on the proposition. All that believe what the other fellows tell you and do not believe what your own plate demonstrator tells you, hands up! I don't see any hands. In other words, you believe what you want to believe. You want to believe that you are doing right, and that you are working the right plate, and that is the man you are going to believe. This is all wrong. *Don't believe anything that any of them tell you.* And bear in mind that I am one of them. But make us show the goods, and if we can't do that it is your time to give us the horse laugh, and if I am the one who falls down I will take the laugh and treat to a good dinner.

Every demonstrator will tell you to do things that will make the best results on the plate he is demonstrating. If he didn't, he would be fired in less than forty-eight hours. That is his business, and he draws his salary for that and for that alone. The manufacturers are not sending him out for his health, but because they think he will do them some good in a financial way, and they are keeping track of him, and don't you forget that fact, and if he does not make good returns for his salary he will be looking for another good, easy job. Now, you may think that this is not the fair thing for him to do. Well, but it is, and he is as honest as he can possibly be, for he knows that what he tells you to do is what he has been doing for years, and that it is the very best thing to do. He is, of course, led to look at these matters as you have been, from the point of view controlled by the plate he has been using.

Still, I say to you that every plate I ever saw and tried to work will give the same results that all others will give, but to get them we will have to work them differently. For example, one of the standard plates has a tendency to work rather strong, and if we do not do something to overcome this natural tendency of the plate we will have a contrasty result. But we can so arrange the light that this effect of contrast is subdued and the result much softer and more delicate. Again, we can dilute the developer so that it will have a softening effect on the result. On the other hand, there is another of the standard plates that has a tendency toward flatness, and if we were to use the same broad light in making a sitting on it that we had used on the first brand we would have a result that would be perfectly flat and in which there were no high lights. But by concentrating the light and making the developer stronger we get a crisp result that could be got in no other way.

One demonstrator, the one representing the first plate, will tell you to use your light wide open, no curtains, and give full time, and then when he gets to the dark room he will tell you to make your developer "so and so," and if you stop long enough to consider the matter you will find that he uses less of the agent and more water in the makeup of his formula. This, of course, gives him a much softer result, and the effect of softness is obtained in the plate that had a natural tendency toward contrast. Now suppose you were to follow his advice when you reached home, and you using the plate that had a natural tendency toward softness. Don't you see that you would come out of the dark room "kussing" that demonstrator for all that was bad, for you would have a flat result that would be as bad as the contrasty effect. But you listen to the demonstrator, and determine that he is the proper article and that you will

do just what he has told you. But in a few hours there is another demonstration at some other studio and one of the other demonstrators is billed to tell you his way for doing things, and, of course, you go. He tells you to concentrate your light and make your developer "so and so," and you find that it is twice as strong in the agent as the other, and that you are told to use half the light that the other fellow told you to use, and that you are to give the same time, notwithstanding the fact that the light is smaller. And you immediately rise up in your righteous wrath and say that neither one of them knows what he is talking about or they would not contradict each other so much. But the trouble is that you have not understood the case fully. The second man represents a plate that has a natural tendency toward flatness, and he has to work with a concentrated light and developer to get it to balance with his ideas of a perfect portrait effect. The first man had to use a broad light and a more diluted developer to make his plate balance with his idea of what a portrait effect of light should be. Both are right and you are the one that is wrong. You must get right and then you will see that they are telling you the right thing, for you will be able to understand what they mean.

First of all you must know what it takes to constitute a good, round portrait lighting. And it makes no difference what amount of shadow nor light or what view of the face you photograph, it can be a good portrait lighting as well from one as the other. One demonstrator will tell you never to make any of the "shadow lightings," as the people do not want them. I don't blame the people for not wanting the kind that I often see made. But a shadow effect can be a good portrait effect of light as well as a broad effect that many of the demonstrators seem to like so well. If we had to make nothing but a broad, flat effect at all times of all subjects, it would seem that it would get rather monotonous. It has been my experience that if we make a wise selection of subjects for certain effects of light we will find the subject well pleased in any effect. I have found that I could get better results in both effects by having my subjects divided in two classes, and it is seldom that they object to the choice of effect when this is done. I have made it a rule never to make a shadow effect of a brunette, nor a person dressed in black clothing. But I reserve all of the shadow effect for the blonde, or one that is dressed in light clothing. Now you ask why. It is a case of balancing again. If we use the shadow effect for the brunette we have the picture in too low a key, and there will be but little detail in the very deepest shadows. And, besides, it is a law of nature for a person to want to be just the opposite from what they are. The brunetter wants to be light and the blonde wants to be dark. We are never satisfied with the work of the Lord and think we could improve on His job in the making of our own dear little selves. Now, if we make the brunette in the shadow effect she will think she is too dark. If we take the blonde in the broad effect she will think she is too light. Just reverse the order of things and take the brunette in the broad effect and the blonde in the shadow effect and we have balanced the work of the Lord and pleased every one.

## HERE, THERE, AND EVERYWHERE.

A GOOD intensifier for negatives can be made as follows :

### NO. 1.

Lead nitrate . . . . .	40 grains
Potassium ferricyanide . . . . .	60 grains
Water to make up to . . . . .	2 ounces

### NO. 2.

Ammonium sulphide . . . . .	$\frac{1}{4}$ ounce
Water . . . . .	2 ounces

After the negative has been well fixed and washed, bleach in No. 1. Then wash well again and blacken with No. 2 and wash thoroughly and dry.

If you are having trouble with your prints blistering (and we all have that experience at times) try the following hardening bath before toning. After washing thoroughly place them in :

Potash alum . . . . .	1 ounce
Common salt . . . . .	1 ounce
Water . . . . .	16 ounces

Handle them over in this bath for five minutes and then wash through several changes of water before toning.

Many make the mistake of trying to tone too great a number of prints in a given solution of bath. This results in the edges turning faster than the center of the prints, so that in the finished product we find blue edges and olive centers. Try weakening the bath and also handling fewer prints at one time.

There is much said about the good and bad qualities of bromide of potassium in the developer as a restrainer. It has been our experience that it is a very handy article to have when a valuable negative is over exposed. Of course we prefer to have the correct exposure, but, like all others, we sometimes fail to get it. However, a good restrainer may be found in potassium citrate, making a 10 per cent. solution and using a few drops to the developer.

# # #

There is quite a little fault found with some of the developers for the reason that it is necessary to have so many solutions. This is particularly true of the amateurs. They mostly prefer a single solution developer. Try the following :

Glycin . . . . .	1 ounce
Sulphite soda . . . . .	3 ounces
Carbonate soda . . . . .	5 ounces
Add water up to . . . . .	20 ounces

Dissolve the two sodas first in hot water, afterwards adding the glycin before it gets cool. Keep tightly corked.

Do not have those miserable yellow negatives. The retoucher cannot match his texture to the color and the printer cannot possibly get good warm prints from them. There is no excuse for them except the carelessness or laziness of the operator. If they are fixed in the following bath they will be clear and crisp :

Water . . . . .	20 ounces
Hypo . . . . .	5 ounces
Potassium metabisulphite . . . . .	1/2 ounce

We have often been asked by mail to give our formula for a good pyro developer. We give it here, as it may prove of benefit to others:

NO. 1.	
Water . . . . .	24 ounces
Pyro . . . . .	1 ounce
Citric acid . . . . .	1/2 ounce

NO. 2.	
Carbonate potass. to test . . . . .	40

NO. 3.	
Sulphite soda to test . . . . .	40

For use take one ounce each to eight ounces of water. If the negatives are too yellow raise the testing degree of No. 3, but use an ounce to each ounce of Nos. 1 and 2. The water is to give bulk, as our experience is that the addition of water does not better an under-timed plate, as has been claimed. It simply prolongs development until the shadows veil over with a thin fog, and this has often been called detail.

# # #

There is no need of having your prints stick when they are squeezed for the purpose of securing a high gloss. If you are having this trouble allow the prints to dry before squeezing to the plates, and then rewet them and proceed as before, when no trouble will be experienced.

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## POINTLETS AND TRIPLETS SUNG TO RAGTIME.

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BY YOUR UNCLE KRIS.

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It will be remembered that several years ago there was much said of *reciprocity* among politicians. Some were for reciprocity between the nations, while others cared but little about it. In a little Southern town there lived an "old-time negro" that was very much interested in the matter of reciprocity; so much so, in fact, that he talked it on all occasions. His employer, or "boss," as the negro called him, one day said to him: "Uncle Jeff, you say considerable about reciprocity. I want you to tell me what reciprocity means."

Uncle Jeff scratched his old white wool and at last said: "Well, boss, I'll jes take your chicken house fer a 'zample. Now, dars dat hen laying fer you, an' youse is layin' fer me, kaus you knows Ise layin' fer de hen. Dat's reciprocity!"

I am reminded of this story by the good fellowship shown at many of the conventions this year. I have attended conventions for several years, but never before have I seen the members show the interest in each other that they did this year. This was especially noticeable at the Kansas and the Iowa State Conventions. Every member seemed anxious to aid some other fellow worker. This is as it should be. That is what

the conventions are for, and the more of this spirit that is shown the more beneficial the conventions will be.

# # #

At one of the conventions, however, I was particularly impressed with the fact that one of the members seemed to be very much displeased that he had not taken all the prizes in sight. He had exhibited in *three* classes, and because the judges ruled out one of the exhibits in accordance with the rules, and notwithstanding the fact that he won first prize in both the other classes, he kicked worse than a base steer. He reminded me of the old Southern negro that was taken sick and sent for a negro doctor. The doctor called on him several days, but seemed to be doing him no good. At last the old negro became disgusted, fired the negro doctor and sent for a white doctor. The white doctor came, felt of his pulse, looked at his tongue and asked: "Did your other doctor take your temperature?" The old darkey walled his eyes around, and said: "Well, boss, I dunno 'bout dat, but de dang snoozer tuk ebery ting else I had, an' I guess he got dat, too."

# # #

But, take it all together, there was a tendency to look on the bright side of things, and with reason, for, as a rule, there were goodly numbers in attendance, and the manufacturers and dealers were represented in larger numbers than in former years. The demonstrations and lectures were all of a more practical nature. In former years there was a tendency to lose sight of the fact that photographers were making pictures for a living, and it seemed to many as though we only wanted to make pictures for the pleasure there was in it, and for that reason they gave us everything possible in the way of art lectures, all of which were more or less good, but we needed something along the lines of practical business, and this year we got it. But in this, as in the matter of having art lectures, we came near overdoing it. Nearly everyone that had a "spiel" had something to say about the best way to make money. Now, let's not "fly off the handle" and talk all business and no art, but, rather, let's have a little of both. This, I feel, will be the tendency for the coming year. Notwithstanding the fact that there were a few that found considerable fault with the conventions this year, I prefer to look on the bright side. I am very much like the young negro swain that was trying to persuade his girl to marry him. The girl had been left a few hundred dollars in the will of her benefactress, and every young buck in the town was trying to win her hand and—pocketbook. One drawback to her, however, was that she was so cross-eyed that when she cried she would nearly drown from the tears running in her ears. But this particular young buck was very ardent in his protestations of love, until the young lady said: "What's de matter wid you, Ephraim, 'aint you shame yourse'f to talk dat way, when you knows you don't love an ole cross-eyed gal like me?" Ephraim looked into one of her eyes (he couldn't look into both at one time) with a green apple expression, and said: "Now, honey, what's you talkin' 'bout? Why, de Lord bless your sweet eyes. You 'aint cross-eyed, dey is jest natu'ly so bright and pretty dat dey jes' can't help from lookin' straight into each odder." That did the business, and to-day Ephraim is a happy (?) Benedict.



MARBLE.

PHOTO BY H. J. ROCK, MANCHESTER, N. H.



Let every photographer begin the new year with a determination to do better work and more of it than in any previous year. Do you know the mere fact of one's making a resolve to do a thing will cause him to make a more strenuous effort to do it. It is better to make fifty resolutions, and break all but one, than it is never to make one. Every photographer should take his books into a room, lock the door, and seat himself before the books, and begin at January 1, 1905, and go clear through the entire year to December 31st and see just what he has taken in and what he has paid out, and then find out what there is left. If there is nothing left there is a screw loose somewhere. If there is something owing to the other fellow or fellows, and he hasn't the ready money to pay it, there are *two screws loose* and something had better be done, and done d——n quick. Now, let that man resolve to use better card mounts and a greater variety, do more advertising, and a greater variety of that, use more plates, and thus increase the orders. In other words, spend money, but do it with the expectation of getting it back tenfold. You cannot make money by being "stingy." The world *despises* a "stingy," penurious, pickeunish man. *You* despise him, and so will people despise you if you are one. On the other hand, the world may *criticise* the *free handed* man, but he is never without friends. Be free with your money, but not careless. Spend money, but make that money come back to you with other money tied to it. Be liberal, but at the same time be cautious. Use judgment, like Rastus did. Rastus was a darkey living in one of the Southern States, and in a small town. He was a great loafer, but a good-hearted fellow and all of his white friends liked him. He begged his living from house to house and had a regular round that he made, arriving at each house about once a week for one meal. On one of his rounds he arrived at one of his "old stand-bys," and found that they had secured a dog since his last round. This dog, not having the distinguished honor of Rastus' acquaintance, set up a terrible barking when he arrived on the premises, with the result that Rastus took to a tree and was not satisfied until he was in the topmost branches. Just at this time the mistress of the house came upon the scene and, taking in the situation at a glance, called up to Rastus: "Why, Rastus, I am ashamed of your cowardice. Don't you know 'barking dogs never bite?'" Rastus eyed the dog and replied: "Yas um, lady, dat's all right, but how in de name er God is I gwine ter know when dat dorg is gwine to quit barkin'?" So I say, follow Rastus' idea and be cautious, but at the same time bear in mind that the timid man *never* amounts to a "kuss." We like to see a wee, dear, sweet, blue-eyed, light haired darling timid, but a *man, never*. It is against the laws of nature and God. Man was made to *do things*, and if the photographer is a man he will do things. The photographers who are men have and are now doing things. You never hear of them being so timid and backward that they have to be pushed into everything they do. Why is it that we know, and know of, such men as Strauss, Steffens, Rosch, Stein, Falk, Morrison, Hollinger, McDonald, Moses, Summers Holloway, Parkinson, Hearn and others? Simply for the reason that they *do things*. What do you suppose one of these men would do if at the end of the year he were to find that his receipts had run behind his expenditures? Do you think he would sit down and trust in the Lord to help him out the coming year? Well, if he did, I think the Lord would undoubtedly help him out—square out of business. The Lord is a good one to trust in,

and we are told to trust in Him, but *He* told us that we would have to earn "our bread by the sweat of our brow," and, by the eternals, just sitting down and trusting in Him is not earning very much bread. Now, get busy and see if you are doing your end of the compact, and if you are not, by every law known to man, the Lord is released from His part of the agreement. But if you are fulfilling your part of the compact, you need have no fear about the Lord, for "He will be there with the goods."

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## FIRST ATTEMPTS AT PICTURE MAKING.

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AN ARTICLE FOR THOSE WHO AIM AT PICTORIAL EXPRESSION WITH THE CAMERA.

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BY W. HEYWOOD.

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ALL of us start our photography with the intention, realized or unconscious, of using the camera to record facts, to make presentments of faces, buildings, trees, and so on; and in those early days we are very pleased if we can get such records, clean and sharp, so that each hair, or freckle, or leaf is distinct upon negative and print. When our results, besides this, will be strong and of a good color, free from spots and blemishes, in all probability we shall anticipate that the intricacies of photography have been mastered. So they will, but we shall be then only on the very threshold of the highest kind of photography, and it is only by realizing this that we can hope to improve. Anyone of ordinary capacity, after a little training, can take such a photograph of a person's face or of a church front, as I have described. How many could take a camera and secure a photograph which will record not the creases of a dress but the kindly disposition of its wearer, not the blades of grass in a field, but the breeziness of the wind that blows across it, not the blocks of stone in a column, but the solemnity and grandeur of a cathedral? These are the problems which lie before the worker who has managed to get over the dark room rash, exposure measles, and other ills of his photographic childhood.

There are plenty of photographers who recognize that this work is not within their power and is not to their taste. Not only do they not attempt pictorial work, but they cannot see the results when others have got them. It is just as well to recognize the direction in which our inclinations and abilities lead us, and face facts frankly. Nothing is gained, but valuable time lost in striving to do we do not quite know what and in aiming at a mark which is out of sight. There is plenty for those to do who care not for pictorial photography.

But for those whose tastes lead them towards it, who is to indicate how such intangible effects are to be secured? Take one of the simplest of subjects—A wet day in town. Remember: We do not want to read every word of every advertisement on an omnibus, or to recognize who is passing on the other side of the road. We want to get the feeling of wetness, the moisture laden air, the freshness which a shower leaves behind. How is this to be done?

The first and most important thing of all to remember is that we must photograph things not as we know them to be but as they seem. That steeple seen in the distance is not rendered truly, if it appears in our photograph just as it would do if we were close to it, except that it is on a smaller scale. If we got it thus, it would be every bit as wrong as if we got it bent in the middle or distorted by tipping our camera up. We see that steeple through perhaps a quarter of a mile of city air, laden with smoke and satur-

ated with moisture, lit with the clear sunshine that follows rain, and we have got to get that air and smoke and moisture into our picture. It is not easy.

"Throw the steeple out of focus," someone suggests. That in itself is not going to do it. If we get the steeple crisp and sharp as we can see it perhaps with a telescope, and as a good lens may be made to give it, we know that that is not how it appears, so that if we get it too sharp we shall lose our effect. But mere blur by itself will not give it. We have to get the tone of the steeple relatively to the things that lie much nearer the camera, and relatively to the sky that forms its background. Such detail as it possesses must only be given as seen, with all minor differences of light and shade veiled by the illuminated air, and with every edge and outline softened and rounded by the same agency.

To recognize our task is only one stage towards its accomplishment. If we photograph the scene straight away, taking care not to get the distant steeple too sharp, if we use an ordinary plate, we may get part of what we want.

The chances are that the tones of foreground and steeple will be relatively correct, but the sky will be wrong as compared with the latter. If there is a good deal of mist about, we can get what we want, especially if we use an orthochromatic plate and a pale yellow screen. We shall lose a lot of the mist, but not at all; and shall at the same time keep the sky right. This is, perhaps, the nearest we shall ever get by straightforward photography, and otherwise the shortcomings of the plate must be remedied by hand work during or before printing.

In the meantime there is the foreground to be considered. If we try and get everything perfectly sharp here also, we shall lose the substance by grasping at the shadow. Those reflections on the wet roadway, if they are not to come out as black and white masses or lumps, have got to be exposed for. Never mind if that cab in the distance moves a little and gets blurred. So long as it suggests a cab it will do. Then there is a brightness in the air, which cannot be caught by a pale grey print, so we must remember that fact when we come to develop.

"How about exposure? And what stop should I use? And do you think pyro-ammonia or rodinal will give the best effect?" I cannot say. I am a beginner, too, and do not mind admitting in confidence that I do not get the effect I try for once in a blue moon; but now and again, though rarely, like those cerulean lunar events, I do get it, and am, if not satisfied, at least encouraged.

So far, I have spoken of nothing but "atmosphere," as the painters call it, a difficult problem to deal with in paint, but still more so in photography, because the tendency of the lens and plate is always to sharpen and clarify the distance, until it no longer appears in the print as we see it, but rather as we might do if we had unlimited sight and could look through a perfect vacuum. To counteract this, a misty day is one on which we are most likely to get what we want, or at least to get negatives which do not call for so much hand work. Actual rain will be found very useful for the same purpose, but we must always remember that the negative will show us too much of the subject rather than too little.

A color sensitive plate and a screen are very necessary if there are white clouds and blue sky in our picture, and it is hopeless to attempt to get a true rendering of the sky without them. If we have merely a grey sky the ordinary plate will be better, because the color screen undoubtedly helps to rob the picture of atmosphere. A small stop does the same. We need only take a couple of negatives of a suitable subject from the same standpoint, focusing for the most important part of the picture, and using  $f/8$  (or  $f/6$  if we have it) for one, and  $f/32$  for the other, to see what we lose when we try to get everything as crisp and sharp as optics can make it.

The very first serious attempt at picture making should be made in the direction of atmosphere. It is not all, it is not even a very large part, but it is an essential. Let the picture suggest by its mere tones and variety of definition that it is not a representation of flat objects on a flat surface, but that it has depths and distances. Let us know that the far off houses are far off, not simply because they are small, but because they look far off.

Much can be done by what is called "differential focusing," by arranging to have some parts sharper than others, but it is easy to overdo this, and lose all texture in the attempt. Some things have to be reasonably sharp or they fail altogether; while others will allow of a very great deal of blur, and still not be offensive—in fact, they may even look quite sharp. We can do a great deal in the way of modifying tone values by working on the back of the negative with a stump and similar tools, but while it is easy to alter tones, it is extremely difficult to alter definition locally in this way. I have never succeeded in doing so at all satisfactorily. We can soften it all over, but not in any particular part, so that this is a thing which must be attended to at the moment of exposing, or not at all.

All said and done, our picture must be much more than a mere essay in aerial perspective, it must be decorative; but that is a large subject, and quite out of place in a short essay such as this. Let us be satisfied for the moment with the truth that in pictorial photography we set out to photograph things as they seem to us, and never as we know them to be.—*Photography.*

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## DRYING PRINTS.

BY JEFF.

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As a rule there is plenty of advice given upon the subject of drying negatives, but very little upon that of drying prints, yet the latter require the more careful treatment, since they are open to a greater variety of dangers. Different methods are suited to the various processes. Carbon prints should be hung up to dry in a cool place. We suspend ours by pinning them to the edge of a shelf by one corner. It is often fatal to lay them upon a flat surface, especially if they are upon thin transfer paper, and the print perhaps under-exposed and therefore under-developed, soluble pigment being left. In such cases the thin paper cockles, pools of water collect, and the pigment runs and spoils the picture. There is not so much danger with the stouter transfers, since they lie flat and do not wrinkle. Carbon prints can be dried quickly by a few minutes' immersion in methylated spirit. They look a little peculiar under the action of the spirit, but this need occasion no alarm, as they dry all right. The spirit also removes the somewhat irritating glisten upon the surface of the print. Platinotypes can be dried quickly before a hot fire, there being no soluble gelatine film to melt. They can also be sandwiched between pieces of blotting paper, and in this way can be carried wet. The blotter, however, must be white and free from ink, since the absorbent nature of the platinotype paper soaks up any coloring material very readily. This precaution, of course, applies to any surface upon which prints are laid. P. O. P. prints are best dried by squeegeeing them face downwards upon glass or ferrotype. This gives them a bright gloss, but since the process is not an artistic one, this is of little moment. It has the advantage, moreover, of rendering the prints to be easily reproduced by certain processes, many editors requiring this type of surface, and so may be useful in press photography. If squeegeed upon ground glass a matt surface results which renders the picture more artistic.—*Amateur Photographer.*

## IMPRESSIONISTIC PHOTOGRAPHY.

BY H. VIVIAN YEO.

HAD we the good fortune to meet ten individuals consisting of painters and photographers, and were we to ask them to write down on slips of paper a definition of "Impressionism in Art," it is pretty certain each would formulate a wholly different idea on the subject, and so much at variance with one another that he would be rash indeed who would have the hardihood to assert that this one was right or that one wrong. Then so long as our world wags, it must be in the nature of things that, in all questions unrestricted by mathematical nicety, and in which individual feelings, tastes, and idiosyncrasies (to which no guiding canons or fixed rules can be applied) are paramount, we must have "tot homines, tot sententiæ."

The controversy on Impressionism in Art, about which so much has been written and said for the last half-century, appears to live with unabated vigor, and the recurrent attacks which, epidemic-like, have agitated the painting and critical world seem to have caused but little flutter among photographers.

How can we account for this? Can it be that photography, which has, until a very recent period, been regarded as hopelessly inartistic, unplastic, and non-emotional, owing to the too literal tendencies of its application, affords next to no scope for suggestion, imagination, or that indescribable sentiment claimed by impressionists?

It may be so, but happily the day has arisen when the scoffs and gibes not quite undeservedly levelled by Art critics at the ultra-realism of photography have to a great extent toned down, and the "sun-artists," starting with the large initial odds of prejudice and depreciation against them, have already commenced to show painters and Art critics that something worth looking at and thinking about can be delineated by the camera having a human brain behind it, provided that brain be endowed with artistic knowledge and sentiment, and a capacity for directing at will the camera's too truthful and searching eye into channels hitherto unexplored, and considered unsuitable for the expression of human feeling in any of its real, ideal, or impressionistic forms.

There is little practical utility in discussing whether Manet and his disciples were right in laying down that "the principal person in a picture was the light," and if they intended by "person" to convey theme, essence, or object of interest matters not a whit to us photographers, who must frankly admit that in our craft the principal essence is light.

We are told that impressionism has made far greater strides abroad than in Great Britain, and that the photographers of these islands must be up and doing not to be outstripped in the race by their trans-Atlantic cousins. Be this as it may, our neo-photographers ought to feel some hesitation in attempting daring flights on Icarian wings, knowing how they are bound down by the rigid limitations of their craft in the absence of color, and the difficulty of adequately supplementing its loss with a wide range of monochromatic tone values which must convince them that they propose no easy task to themselves should their aspirations tempt them to indulge in impressionistic studies.

Nocturnes in green, aubades in blue, impromptus in sanguine, and barcaroles in yellow may be all very well, and have considerable attraction for such novelty-seekers as worship the tenets of a self-inflated sect who by bizarre effect and manneristic affectation aim at a notoriety not appreciated by the more sober and less ecstatic.

Let us then pause, and weigh carefully the old adage, "Ne quid nimis," and we shall not be tempted to stray from the straight path; and in any event, as photography speeds its onward course, let us take to heart and make our own the last words of the great German philosopher and poet: "More light."—*Amateur Photographer.*

## ENLARGED NEGATIVE MAKING.

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LARGE negatives are the medium by which the best results can be obtained from the original small prints, and the lecturer said that he could not conceive why those who had the free use of an enlarging lantern should waste their time on bromide enlargements. The whole routine of enlarged negative-making was simplicity itself ; there seemed no possible pitfalls for anyone sufficiently advanced to make a fair technical negative by direct methods, and, once obtained, the chances of getting a good result through the medium of a large negative were distinctly more favorable than the chance of getting a good bromide enlargement.

For the production of a large negative, the quality of the original was not of much importance, for by careful manipulation a large negative, full of beautiful soft detail, might be made from the hardest of originals, or a negative full of contrast might be obtained from an original that was absolutely ghostly in its gradients. Then, in making a new negative, they had many opportunities of remedying defects which might be in the original, or introducing the personal element if they happened to be pictorialists ; whilst the fact that one was able to use permanent processes, such as platinotype or carbon, with an enlarged negative, was a distinct advantage over the direct bromide enlargement, which could never be said to be absolutely permanent. Turning to the practical side of the question, he said

### THE FIRST OPERATION

was to make a transparency or positive from the negative to be enlarged. This was usually done by putting the negative into a printing frame and placing a dry plate in contact with it in the same way that one would put in a piece of bromide paper. It is then exposed to the light and developed. All the success of the operations depended upon this positive, and he was convinced that the best results were obtained from a positive low in contrasts. To describe the type, he would say that a positive which looked like a thin, washy lantern slide made the best large negative. Any attempt at brilliance or strong contrasts must be avoided, or the large negative would suffer. He believed

### THE CARBON PROCESS GAVE THE IDEAL POSITIVE.

In the first place, they knew that they had got a true positive, nothing had been sacrificed in development through over or under-exposure, and, above all, these transparencies were comparatively soft and low in their scale of gradation. Some workers advocated the use of plates with lantern slide emulsion, and others process plates for the production of the transparency ; but, personally, he always used a rapid plate, as there was less chance of getting a contrasty positive.

### EXPOSING THE TRANSPARENCY.

In making the exposure on to the dry plate, give full but not over-exposure, and develop with a dilute developer—a normal developer with quite twice its bulk of added water. The transparency must develop a certain length of time, say not less than seven or eight minutes, or the gradients of the positive would not correspond with those of the negative. To enable them to form some sort of a prior judgment of the exposure to be given, he pointed out that an ordinary slow plate was about three times the speed of rapid bromide paper, and a rapid plate about three times as fast as an ordinary.



ZINGARRA

COPYRIGHTED PHOTO BY DWORSHAK, DULUTH, MINN.



#### ANOTHER METHOD OF MAKING TRANSPARENCIES

was by projection either through one's own camera by daylight or through an ordinary enlarging lantern in the dark room. If the former is chosen, as it might be, through the convenience of being able to do it at home, then it was necessary to fix up the negative either in a window so that the clear sky was transmitted through it, or else a reflector was so fitted that an even light was reflected through it. Then the camera was fixed up at the same angle, and parallel to the negative, and a plate was exposed in it. When making transparencies in this way, he had not found it necessary to exclude the light that came between the negative and the camera. If the transparency was made by artificial light through the enlarging lantern, then it was only necessary to proceed as if making a bromide print, except that for the piece of bromide paper a dry plate should be substituted. The focusing, of course, should also be done on an old dry plate.

#### PRINTING IN CLOUDS.

The various methods of printing in the clouds were described, but the lecturer expressed a personal preference for that recommended by Mr. J. H. Gash, which was to make two transparencies. First make a transparency of the foreground. Wash and dry it, then roughly cover up on the glass side of the transparency, either with black paint or a paper mask, the whole of the foreground, leaving only the bare outlines showing.

Then put the cloud negative in the enlarging lantern, focus it to the correct size, and fix on the screen a dry plate, in front of which place the transparency of the foreground, film to film, keeping it fixed there until the exposure was made. Obviously, the cloud must fit the foreground, and they only needed binding together in register. In conclusion, the lecturer advised the use of backed plates, both for the transparency and for the final large negative.—*Photography*.

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### THE BACK OF THE NEGATIVE.

BY FREDERICK GRAVES.

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THE amateur, as a rule, is well up in the process of after-treatment, intensification, and reduction, but few, I think, have much idea of the power that lies in their hands in the way of control from the back of the plate.

There are few negatives that may not be improved by working on the back. Papier-minéral, tissue, tracing, and other papers have long been used in this work, and these are manipulated by cutting and scraping, chalking and blacking, according to the requirements of the particular negative. To my mind, however, there is nothing to beat a gum varnish, such as

Gum sandarac .....	1 OZ.
Gum dammar ..	1 OZ.
Ether .....	10 OZ.
Benzole .....	5 OZ.

The gum sandarac and dammar are dissolved in the ether, and the solution is filtered or decanted from the residue, and then the benzole is added. The quantity of this latter will depend on the consistency of the varnish we want, for we may make it either thin or thick, and the result will vary accordingly in fineness or coarseness of the surface.

This varnish dries very quickly, though the art of applying it to the plate requires a little practice ; probably most workers know how this is done, for the directions are constantly appearing in print. A small pool is poured on the centre of the plate, and this is allowed to run to each corner in turn until an even coating is given to the back of the negative we wish to work upon.

But the coating of the back does nothing particular for us ; it simply retards printing, and this is, of course, far more the case when the varnish is colored as with aurine.

Then the scraping away of the varnish from those parts we wish to force will give us considerable advantage.

Dragon's blood is another good coloring agent, and it is a good plan to have varnishes of different depths of color.

Now, upon this varnished back we may work. The stuff may be scraped away from those parts that are dense, and allowed to lie over the clear places, in order to strengthen them.

Then we may work upon this varnished surface with powdered color, with black lead or any form of pigment, and so increase the retarding power. Clouds that will scarcely come up from the plain negative may be strengthened in this way wonderfully, and other faint objects so brought into prominence.

On the other hand, not only in the case of the thin under-exposed plate, but in that of the flat over-exposed negative, this backing may be of service, and by adopting the reverse method of procedure, keeping the shadow clear, that is to say, leaving the varnish over the lights and scraping over the shadows.

But to work successfully in this way requires practice, and the amateur must not be downhearted and disgusted if his first few experiments are not great successes.—*Amateur Photographer.*

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## THE CHEMICAL INTENSIFICATION OF NEGATIVES.

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BY R. E. BLAKE SMITH.

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I HAVE often seen it stated that such and such a method of intensification works well enough no doubt in the experimental stage, but breaks down very often in actual practice. Breaks down is a strong term—too strong, I think—but at the same time, there is much truth in the complaint. The explanation is that the action of a chemical reagent acting on a silver image varies with the state of molecular aggregation of the silver particles forming that image.

### ONE OF THE CAUSES OF FAILURE.

When an image has been slowly and with difficulty developed out, as are many images which are subsequently submitted to intensification, it very often will not lend itself readily to chemical treatment. It often happens that both the bleaching and blackening actions are alike affected. It is a fact that images developed with a fairly strong developer lend themselves to chemical action more easily than those developed with a weak one. I never can see the point of using a weak developer, and would advise that one of the full strength recommended by the plate makers be always used. While I consider that there is no doubt whatever that a good deal of alteration can be brought about in the contrasts of a negative by "cooking" the developer, I am convinced that the best practical method of working is to use a normal developer always, and to be very careful about the exposure.

#### BROMIDE OR NO BROMIDE?

There is much difference of opinion about the use of a soluble bromide in the developer. Some say they cannot see the point of using one at all. Why, say these, do you add an alkaline substance to make the developer stronger, and then add potassium bromide to make it weaker? I have explained, in a previous communication to *Photography*, the need of the presence of some potassium bromide in a phenolic developer for bromide paper. When dealing with negatives, however, a fair amount of general fog does no harm, and so there is no absolute need for the developer to contain any bromide. I prefer, however, to use a little to check "sulphite action." I never aim, and I suppose nobody else does, at the total prevention of absolutely all general fog.

#### FOG DUE TO SULPHITE.

Adding less alkali to the developer has not the same proportional effect on the velocity of growth of the image as on that of the formation of general fog—the latter, which is due chiefly to "sulphite action," is produced almost as quickly by the weakened developer as by the normal. The velocity of formation of general fog seems to be dependent almost entirely on the velocity of the solvent action of sodium sulphite on the silver bromide of the emulsion. Even a weak developer can reduce the double sulphite of silver and sodium very readily in the absence of a soluble bromide.

#### THE EFFECT OF DILUTING THE DEVELOPER.

Diluting the developer certainly slows down the velocity of general fog formation, but since it also slows the velocity of the growth of the image, it allows more time for the production of general fog, and so nothing is gained. Diluting the developer lessens the concentration of sulphite, and so lessens the velocity at which the silver bromide is dissolved by the sodium sulphite. To stop the production of fog due to "sulphite action" effectively, some soluble bromide must be added. This, if added in proper quantity, restrains the velocity of fog formation more than the velocity of formation of the image—it restrains the action of the developer on the silver sulphite solution more than the action on the latent image.

#### WHAT IS THE MECHANISM OF THE ACTION OF BROMIDE?

It is difficult, of course, to say what is the mechanism of the action of the soluble bromide. The presence of a soluble bromide would certainly lessen the solvent action of sodium sulphite on silver bromide, but in the case of a developer containing anything like a normal amount of potassium bromide, the amount of bromide is too small, I think, for this effect to have much weight. I should say that the effect of the potassium bromide was due to its influence on the ionic state of the silver solution. The silver sulphite solution contains normally some silver ions, and the number of these ions being comparatively small is much decreased by the presence of even a few bromine ions. The bromine ions are supplied by the potassium bromide, which, at the low concentration, is entirely dissociated. The velocity of reduction of the silver solution depends on the concentration of silver ions, reducing their number therefore lessens the rate at which fog is produced. From our present point of view, the important thing is not to use too much potassium bromide—no more than is commonly advised by the plate makers—for much potassium bromide in the developer tends to render the image unsuitable for subsequent treatment. Besides the general strength of a developer, the actual phenol contained in it has of itself some effect on

the molecular state of the silver forming the image. An acid fixing bath, especially if it contain sulphurous acid in place of the more usual sodium bisulphite, often interferes with the ease of subsequently working upon the image. Also, the ease of action of chemicals on the image varies, other things being the same, with the brand and speed of plate employed.

#### PUTTING THE FOREGOING CONSIDERATIONS INTO PRACTICE.

So much, then, for the causes of the failure of chemical intensification; now let us pass to the cure, but in passing, I must say that what I have written must not be understood to mean that a photographer should make the suitability of the images on his negatives for chemical treatment the chief consideration of his development process. All I wish to say is, that if a photographer works by certain methods, he may, on rare occasions—at least, they should be rare—on which intensification is necessary, find that the intensification process does not go satisfactorily, while if he works with others, he will have nothing of which to complain. Incidentally, I believe these latter processes are the best for other reasons.

Well, to come to the best method of rendering a silver image which is suspected of being unsuitable for chemical treatment more amenable to the same.

#### BLEACHING AND REDEVELOPMENT.

Dr. Eder, a good many years ago, advised bleaching the image on a negative to silver chloride, and then redeveloping to silver. He advised this as a means of intensification. Slight intensification is undoubtedly produced by this proceeding, but it is only slight, and not enough under ordinary circumstances to be worth while bothering about. The intensification is caused by the molecular state of the silver being altered, and its “body”—as painters would say—increased. The process is, however, extremely useful in bromide paper work for improving bad tones, and will also very often render the silver image on a negative or print much more amenable to chemical treatment than it was before. It is a good general plan before proceeding to chemical intensification to bleach a plate in

Potassium bichromate .....	90 grains
Concentrated sulphuric acid .....	200-400 mins.
Sodium chloride (common salt) .....	1 ounce
Water .....	to 10 ounces

and then, after washing well in running water, to redevelop with

Metol .....	45 grains
Sodium sulphite ( $\text{Na}_2\text{SO}_3 \cdot 7\text{H}_2\text{O}$ )....	130 grains
Sodium carbonate ( $\text{Na}_2\text{CO}_3 \cdot 10\text{H}_2\text{O}$ )..	270 grains
Water ..	to 10 ounces

after which the plate is well washed. All the operations should be carried out in actinic light. The bleaching solution keeps well, and is stored in a bottle and used over and over again until it is exhausted. The metol redeveloper also keeps fairly well if carefully corked up. I may perhaps with advantage add that in making up the metol solution the metol should be dissolved in water first, then the sodium sulphite, and lastly the sodium carbonate.

#### THE PRINCIPLES OF THIS PROCESS.

Silver chloride is soluble in sodium sulphite, and that therefore the developer must be so powerful as to reduce all the silver chloride before solution takes place, or else to reduce the silver solution *in situ* exactly where it was first formed, before any spreading into the film occurs. If the developer does

not do this, general fog is produced. I lay no stress on the particular metol formula itself. Many other formulae will no doubt be found to do as well, or perhaps even a little better, but they will have to be made up so as to dodge "sulphite action" without the use of potassium bromide. The addition of potassium bromide prevents us getting the kind of deposit of silver we want, besides, by weakening the developer, it would here tend to fog production, and not to fog avoidance. In the case of redeveloping bromide prints to cure indifferent tones, the presence of a soluble bromide tells against the excellence of tone obtained, and must be most certainly avoided.

#### BLACKENING AFTER BLEACHING WITH MERCURIC CHLORIDE.

This metol formula, or one on similar lines, is an excellent one for the reduction of the deposit of silver and mercurous chlorides formed by bleaching a plate with a solution of mercuric chloride.

Mr. Chapman Jones recommended ferrous oxalate for this purpose many years ago, and certainly this solution, which avoids sulphite action by containing none, is excellent in the vast majority of cases. With some silver images, however, the action of ferrous oxalate after mercury bleaching is very slow, and after its use it is always necessary to employ acid clearing baths, or otherwise iron-stained calcium oxalate is liable to be formed in patches in the film. The metol redeveloper apparently dissolves out no silver or mercury from the film, and produces no general fog on the negative. It gives a considerably denser deposit than ferrous oxalate. Certain samples of adurol can be used without sulphite, but others, which are probably not as pure, containing very likely a little hydroquinone, must contain just a little. I do not, therefore, consider the suggestion of the use of an adurol solution containing no sulphite, once made in *Photography* by Mr. Garle and myself, should be followed.

#### OTHER WAYS OF AVOIDING SULPHITE ACTION

in mercurial intensification are the use of mercuric bromide and iodide for bleaching instead of the chloride. Neither, however, bleaches as well when tried under all conditions as mercuric chloride, and mercuric bromide only lessens, but does not of itself, necessarily avoid, "sulphite action."

#### INTENSIFYING WITH MERCURIC CHLORIDE.

For this purpose I advise :

Mercuric chloride . . . . .	90 grains
Concentrated hydrochloric acid . . . . .	90 minims
Water . . . . .	to 10 ounces

as an excellent bleaching solution. After the action of this solution is complete, the plate should be washed in two changes of about two per cent. (*i.e.*, nine minims to the ounce) hydrochloric acid, being left three minutes in each change. It is then washed in running water for twenty minutes or so. The next process depends on the amount of intensification desired. The only three solutions which I think are necessary or desirable for blackening the image are :

- (1.)—Ferrous oxalate developer, formed by adding one part of a saturated solution of ferrous sulphate to five parts of a saturated solution of neutral potassium oxalate.
- (2.)—Metol redeveloper of formula given above.
- (3.)—A three-quarter to one per cent. solution of pure sodium sulphide ( $\text{Na}_2\text{S} \cdot 9\text{H}_2\text{O}$ ).

The metol redeveloper gives distinctly greater density than ferrous oxalate, due, no doubt, to the fact that its more vigorous action yields a deposit of the metals in a slightly different state of molecular arrangement than what is given by the ferrous oxalate solution. Both these solutions give a deposit consisting of metallic mercury and silver, and this image is readily rebleached and the process repeated, so that practically any amount of intensification can be obtained.

#### A SOLUTION OF SODIUM SULPHIDE,

—made up as for sulphuretting bromide prints—gives a deposit about as dense as that obtained by three applications of mercury followed by ferrous oxalate. The deposit consists, I believe, of silver sulphide and mercurous sulphide, although some hold that it consists of mercury, and mercuric, and silver. It does not yield an image which can be rebleached. The amount of intensification produced, however, so happens to be that very commonly required. The permanence of the image formed by sodium sulphide must be very good—considerably better than that given by the developers, although I think there is no doubt that an image consisting of silver and mercury enclosed in gelatine is a fairly permanent one.

#### A VERY GREAT DEGREE OF INTENSIFICATION

can be obtained by first blackening a bleached image with the metol redeveloper, then rebleaching, and then blackening with sodium sulphide. Two applications of metol, followed by sodium sulphide, give yet more intensification—more, in fact, than is given either by uranium or lead. After the application of the metol solution, or of sodium sulphide, the plate is washed well in running water. After ferrous oxalate, I consider it necessary to wash in at least three changes of 0.5 per cent. sulphuric acid before washing in water.—*Photography.*

### PHOTOGRAPHERS' ASSOCIATION OF WISCONSIN.

At a recent meeting it was decided to hold the tenth annual convention of the Photographers' Association of Wisconsin at Milwaukee on April 24th, 25th and 26th, 1906.

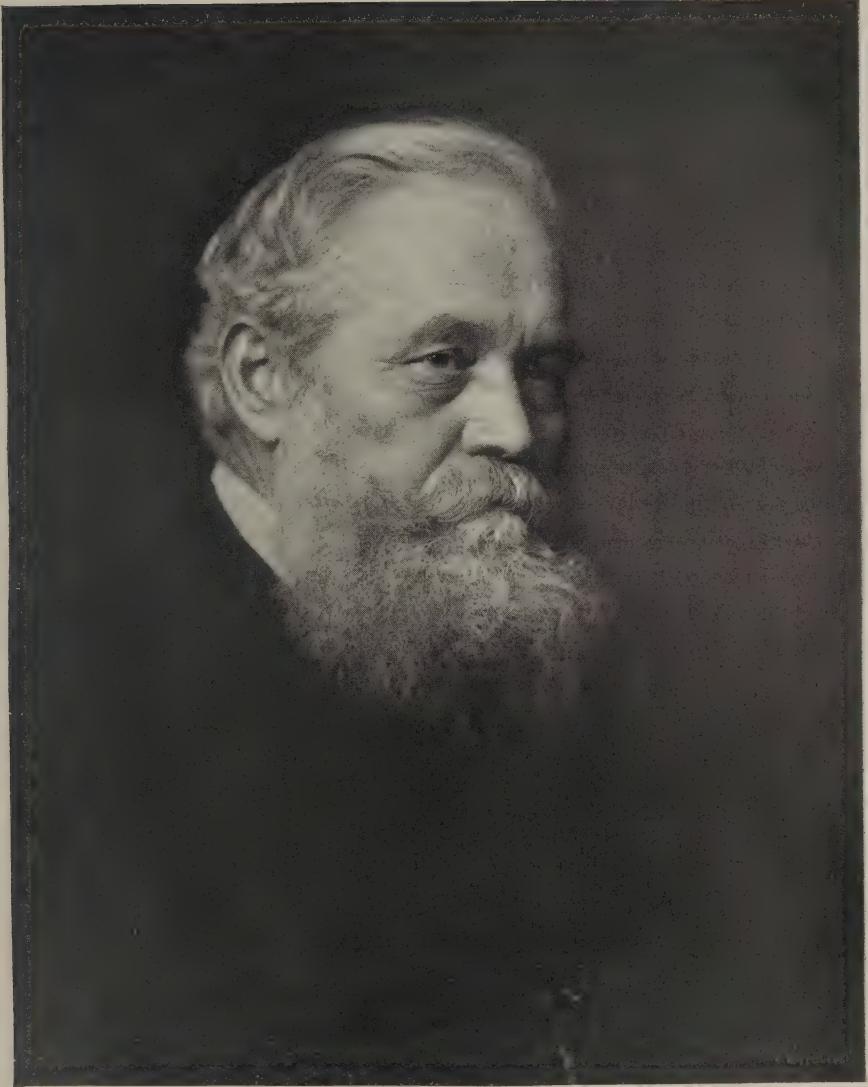
Officers present were: E. C. Berryman, President; F. W. Schneider, 1st V. P.; B. J. Brown, 2nd V. P.; A. A. Bish, Treas.; J. M. Bandtel, Secretary.

Two beautiful convention halls were secured in the Masonic Temple building, at the corner of Jefferson and Oneida Streets, opposite the Court House park.

The St. Charles Hotel was selected as the official headquarters for the convention.

Mr. Burt A. Rice, Past President of the Association, offered a beautiful trophy to be competed for by the members of the Association; but in order to encourage the photographers from outside of Milwaukee to enter for this trophy, he specified that Milwaukee members shall not be permitted to compete in this class. This trophy will be known as the "B. A. Rice Trophy." Pictures entered in this class may be any size, and any kind of material may be used. Full details and conditions will be published in the annual programme.

Mr. A. Werner offered a very handsome bronze vase; the competition for which will be open to all members of the Association, in good standing for 1906. Full information regarding the conditions will be published in the annual programme or will be furnished to intending competitors who inquire of the Secretary, before the programme is published.



CONVENTION PICTURE.  
BY H. H. DETRICH, ALTOONA, PA.



The Association will offer four gold badges, as follows: Class "A," Heads. (Bust Portraits.) Six Pictures. First award, a Gold Badge, valued at \$15.00. Second award, a Gold Badge, valued at \$10.00.

Class "B," Full figures, Three quarter figures and Groups. Six Pictures. First award, a Gold Badge, valued at \$15.00. Second award, a Gold Badge, valued at \$10.00.

Officers of the Association will not enter in Class "A" or "B."

Competition is permitted in one of these two classes only; but competitors are not barred from entering in the trophy classes (except in the competition for the "B. A. Rice Trophy," Milwaukee members will not enter.)

Pictures from the same negative may not be entered in more than one class.

All competitors must be members of the Association, and in good standing for 1906.

All pictures must be from negatives taken since May, 1905, and if framed, should be without glass.

Pictures entered for competition must have no name on the front of either pictures or frames, but should be marked on the back, for identification and return to the owner.

It is very important that all exhibitors should notify the Secretary, at least ten days before the opening of the convention, stating the number of exhibits they wish to enter, also the Classes, and about how many square feet of wall space their exhibits will require. This is very important, as the committee will wish to know how much wall space to prepare for all exhibits.

All exhibits should be addressed to "J. M. Bandtel, Sec'y P. A. of W., Milwaukee, Wis.," and must be in the hands of the Exhibits Committee by April 21st at 5 P. M., sure, as all exhibits must be unpacked and hung before the opening of the convention.

Competent lecturers and critics will be in attendance, and the educational features will be given first consideration.

Demonstrations in Posing, Lighting and Composition will be arranged for, and the electric light, which is coming more and more into use in Photography, will be in evidence.

The Manufacturers and Dealers will be on hand, with all the new things used in the studio; and it is needless to mention that the Demonstrators, who never miss a convention, will be there to tell you about the good things that they represent.

Our Convention Hall will be the finest ever occupied by the Association, and its location is convenient to the hotels, and the shopping district.

All the leading photographers, and all the ambitious ones who aspire to be leading photographers, attend conventions and keep in touch with one another, and with everything that makes for progress.

Fraternally yours, for a good and profitable meeting,

J. M. BANDTEL, Secretary,

477—479 Eleventh Street, Milwaukee, Wis.

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## THE EXPOSURE IN ENLARGING.

BY A. LOCKETT.

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THE practical enlarger is well aware that there is scarcely any other branch of photographic work in which correct exposure is of so great importance. There is very little power of modification during development, but upon the correctness or otherwise of the interval between removing and replacing the orange cap depends the final character of the enlargement—whether it is to

be flat, grey, and washed out ; hard and chalky, with excessive and glaring contrasts ; or, what the enlarger fervently desires, but does not invariably obtain, a vigorous and effective picture, with velvety blacks, pure whites and soft, full gradation.

#### DAYLIGHT ENLARGING.

Enlarging by daylight has been much maligned, on the score that the continual changing of light gives rise to great inconvenience and difficulty in estimating the exposure. The writer can at least claim to have experienced this objection at its very worst, having for a long time been obliged to use for the purpose a window where the sun shines during the greater part of the day, so that every passing cloud and temporary emergence or disappearance of the solar luminary gives rise to the most startling variations in the light. And yet, by the uniform use of an actinometer, no real trouble has been experienced in securing satisfactory results, while one marked advantage has been found, namely, the great rapidity of exposure and the ease with which even the densest negatives can be worked. The plan usually recommended of having an inclined white reflector outside the window, was in this case, of course, impracticable. Instead, a sheet of white tissue paper, free from creases, was attached by the edges to the aperture in the window shutter, by which means a well-diffused and even light was readily obtained. The paper must be several inches away from the negative, so that no grain or fibre is focused. Wherever the light is sufficiently strong, this, or a sheet of fine ground glass, may be strongly recommended as a great improvement on the inclined reflector, which is awkward to keep clean, and frequently gives uneven lighting.

#### FACTORS AFFECTING EXPOSURE.

As a little consideration will show, there are six factors by which the exposure is regulated—the amount of light available, the character of the negative, the aperture of the lens, the size of the enlargement, the rapidity of the paper, and the constitution of the developer. By keeping the last two constant they may be eliminated as disturbing factors, although it is very easy to ascertain the relative rapidities of various makes of paper and the different peculiarities of developers, so as to allow for a change in these whenever necessary. The aperture of the lens, too, may be kept uniform as far as possible, excepting when a very thin or very dense negative seems to call for a lesser or greater amount of stopping-down, since this is practically the only means of regulating the light in daylight enlarging, unless, indeed, extra thicknesses of tissue paper are interposed between the negative and the window aperture—a plan which cannot be advised.

#### TESTING THE LIGHT.

The great point in daylight enlarging is to be constantly testing the light, doing this also while making the actual exposure. For this purpose an actinometer is required ; the watch form, with a couple of small standard tints placed against an opening in the dial, under which fresh paper can be drawn as desired, being the most suitable. The best method of using this is to have an extra aperture in the shutter, provided with a hinged lid or sliding door. Over this is fixed a projecting bracket about a foot long, with a hook or wire arranged so that the actinometer may hang level with the aperture. The latter must be screened or curtained to prevent any light reaching the enlarging bench or easel, but in such a manner that the actinometer can be readily watched by the worker from within the room. To use this arrangement, a fresh piece of paper is brought under the opening of the actinometer, and, the sliding door of the small aperture being drawn up, the time taken by the paper to match the full tint is carefully noted. We will suppose this to be 20

sec. At or about the same time, a test strip of bromide paper is being exposed for the enlargement, and the section which gives the best result on development is, let us say, that which has received an exposure of 30 sec. When we come to exposing the actual enlargement the light has perhaps changed, but by making a fresh actinometer test, simultaneously with starting the exposure for the enlargement, no difficulty will be found in allowing for this. The actinometer this time, for instance, takes 40 sec. to reach the full tint; a simple proportion sum, therefore, gives us

$$20 : 40 :: 30 : 60 = 1 \text{ min.}$$

as the correct exposure now necessary. It is much more convenient if the enlarging objective is fitted with a pneumatic shutter and bulb, since the bulb can then be held in the hand while watching the actinometer, and the exposure given simultaneously, or instantly after. When the light is dull, the quarter tint may be used instead of the full tint, making the necessary allowance in calculating.

#### CHARACTER OF THE NEGATIVE.

The practical worker will habitually remove many otherwise unavoidable complications from his path by classifying all his negatives, according to their destiny and other characteristics. This is readily done by testing the printing time of each with one of the simple print meters now obtainable. The information so gained should be written on the margin of the negative, or on an envelope. When enlarging, directly the correct exposure has been noted for a given negative, a reference to the "print meter number" of any other negative will at once give the exposure required for it, under the same conditions of light, tested by the actinometer as previously described. Another useful method of ascertaining the character of the negative is to make a contact print on bromide paper, preferably of the same make and rapidity as that on which the enlargement will be made. This should be done by some standard artificial light. The exposure necessary to secure a satisfactory print is carefully noted, and affords at once, by comparison with that required by other negatives, an indication of the time which must be given in making the enlargement, the calculation being arrived at as before stated. The exposure for the contact print may be conveniently called the "bromide print factor."

#### SIZE OF ENLARGEMENT.

There is a very common fallacy regarding the ratio in which the exposure must be varied for different sizes of enlargement. Many workers fancy that an enlargement four times the size of the original—i.e., twice its linear dimensions—will require four times the exposure needed for a copy of only the same size, on the theory that the light is spread over four times the area, and is consequently only one-quarter as strong. This method of reasoning, however, takes no account of the fact that the value of the lens aperture alters according to the camera extension and the distance of the easel from the objective, and is necessarily quite inaccurate. The rule for finding the relative exposures for different sizes of enlargement is as follows:—Add 1 to the number of times of enlargement (linear), and square the product. Thus, for a copy the same size as the original the figures would be  $(1 + 1)^2 = 2^2 = 4$ ; while for an enlargement of twice the linear dimensions of the original—for example, quarter-plate to whole plate—the calculation is  $(2 + 1)^2 = 3^2 = 9$ . The relative exposure, therefore, for the two-times enlargement is as  $9 : 4 = 2\frac{1}{4}$ ; that is to say,  $2\frac{1}{4}$  times the exposure required for a copy the same size will be necessary. (A useful table based on this formula will be found in "The British Journal Photographic Almanac.")

#### INFLUENCE OF DEVELOPER ON EXPOSURE.

The exposure required for an enlargement will vary with different developers; that requisite with ferrous-oxalate, for example, being considerably more than with amidol or metol and hydroquinone. It is therefore indispensable in adopting any scientific system of exposure calculation, to adhere to the same description and composition of developer, only diverging from this under exceptional circumstances and for special reasons. It will however, be distinctly useful to make a few experiments with various developers, keeping the negatives and other conditions the same, in order to ascertain the different exposures necessary, and the ratio which these bear to each other.

#### ENLARGING WITH ARTIFICIAL LIGHT.

A very large proportion of trade enlarging is done by artificial light, which is preferred on account of its greater constancy. The factors affecting exposure are here somewhat different. In the first place, great care must be taken to keep the illuminant, whatever it may be, as far as possible at a fixed brilliancy—and this is by no means so easy as might be thought. With the arc light, it is a question of properly regulating the carbons; with incandescent gas, of replacing worn-out or broken mantles, and trying to secure a regular pressure; with paraffin, of turning the wicks to a given height and seeing that they are periodically trimmed and cleaned. The Nernst-Paul electric lamp, the mercury vapor light, acetylene, spirit, limelight and other forms of artificial illumination have all their special characteristics, which must be thoroughly studied and understood, in order to avoid any difficulties in exposure calculations, which would inevitably arise through any great variations in the strength or actinic of the light. It is worth while mentioning that the exposure with an incandescent gas mantle will differ a good deal according to the blueness or yellowness of the light given by the latter—a matter which should be seen to in purchasing. It must be borne in mind that if a condenser is used the diaphragm will no longer have the same effect in reducing the illumination, as in daylight enlarging, but may or may not cut off part of the image, according to the position of the point where the converging rays from the condenser cross and spread out again.

#### TESTING ARTIFICIAL LIGHT.

In conclusion, it may be remarked that the actinic strength of any artificial light may be tested, without removing it from the lantern, by opening the door and making a contact print in bromide from a standard negative, which must be kept for the purpose, at a given distance from the light; keeping the paper and developer constant. The print is exposed in sections, and the time of exposure for the best-exposed portion noted. By doing this every time the lantern is lighted up, using the same negative, distance, etc., the information obtained from the resulting sectional print, compared with that first made will show if the light is above or below the standard, and a suitable allowance may be made accordingly.—*British Journal of Photography*.

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### VIGNETTING BROMIDE PRINTS.

BY JAMES E. MASTERS.

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THE charm of a brush-vignetted gum print has doubtless often appealed to many who do not work the process, and in this short note I will endeavor to show how somewhat similar effects may be easily and effectively produced on bromide paper. The method I am about to describe is, as far as I am aware, a new one, and one which places a great power in the hands of the bromide worker with artistic aspirations.

The one great advantage of bromide over any other photographic printing process is the power of direct enlargement. The production of a large gum print necessitates either taking a large negative direct, or, what is perhaps more generally the case, making an enlarged negative from a small one; but the bromide worker, whilst confining himself to the use of a relatively small plate, is not restricted in any way as to the size of his final print. The power of direct vignetting on the bromide print itself should, therefore, prove a welcome aid to the pictorial worker.

The ordinary method of vignetting a bromide or other print is very simple, and has much to recommend it; but, however well it is done, it does not allow much scope for individuality in treatment. Processes have been described of vignetting the bromide print by means of chemical reducing solutions, and whilst, if used with care, the results are fairly effective, the method cannot by any means be considered an altogether satisfactory one. Apart from the possibility of the character and permanence of the photographic image being affected, local reduction by chemical means is, at the best, a risky and uncertain method of working. Unless extraordinary care be exercised the reducing solution has an unfortunate proclivity of trespassing just where it is not required, and a good print is so very easily spoilt that, except in the hands of a very experienced worker, the process is of no use whatever. The method I use in my own work possesses none of these disadvantages, and the following are a few of the points I claim for it :

1. Absolute simplicity.
2. Certainty in the production of any desired effect.
3. No staining or altering of the color of print.
4. The power of producing effects not obtainable with the reducing method.
5. The process being a comparatively slow and gradual one, there need be no fear of spoiling a good print by carrying the action too far.
6. Cheapness ; no solutions or chemicals of any description being necessary.
7. The character and permanence of the photographic image is in no way affected, as nothing whatever is added to the print.
8. The great scope the process allows for individuality of treatment, and the addition of a certain charm and quality to the vignettted print.

The process is really so absurdly simple that the veriest tyro may safely adopt it, and but few words are necessary to describe it.

#### TO COME TO PRACTICAL DETAILS.

I have claimed cheapness as one good point of my process, and a total outlay of threepence (not a very large sum) will provide all that is necessary for working on dozens of prints. The method consists of rubbing away portions of the print as required by means of ink eraser. The one essential to success is the selection of a good rubber. There are many so-called "ink erasers" which are of no use whatever, and these should be avoided. The likeliest place to get the proper thing is a shop where typewriter supplies are sold. If "typewriter eraser" is asked for the right variety will be secured.

With the ink eraser it will be found a simple matter to rub away even the blackest portions of a print, and, provided the worker has a definite preconceived notion of the effect he wishes to produce, success will be certain, even at the first attempt.

It will be found best to work inwards from the edges with the ink eraser ; the more the film is rubbed the lighter will it become, and it will be found in practice an easy matter to secure the most delicate gradation. The purely technical part of the process is as simple as anything can be, but the artistic charm of the result will depend solely on the taste of the worker.

In order to save any unnecessary work, it is as well very roughly to mask or vignette out during printing *nearly* all the portion to be removed. If the

print to be vignetted is on a fairly rough paper, the rubbing down of the film with ink eraser will produce a slightly grainy appearance, which is, to the writer at least, most effective and pleasing. If this slight grain is objected to, it may be avoided by using a smooth surfaced paper. A sheet of glass—the back of an old negative will do—will provide a hard and even surface on which to put the print whilst working, which is preferably done before mounting. If, as is the case with some papers, rubbing with the ink eraser leaves a dead-looking surface, the original surface may be easily restored by going over the print with a wet sponge after the work is completed.

This method of working on bromide prints may also be applied to landscapes. It is possible to put in clouds, to lighten tone values, and to remove undesirable objects.—*Photography.*

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## ON MAKING NEGATIVE ENLARGEMENTS.

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BY WALTER ZIMMERMAN.

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### CONTROL IN MAKING THE POSITIVE.

A SIMPLE method of obtaining modifications in subsequent work of any kind is to obtain local reduction or intensification in the exposure of the positive. I mean by this that if, in the original negative, there is a portion which prints too dark, it can be corrected in making the enlarged positive. A piece of paper a little smaller than the enlargement of that part should be cut out and pasted on a large piece of glass. This paper mask may be held in front of the very thin part of the negative during part of the exposure. If there is a part of the original which is much too dense, a hole may be cut in a large piece of black paper the shape of the dense part, but smaller, and the paper held midway between the lens and the plates in the frame. This will hold back all of the rest and force full detail from the refractory portion.

### CLOUDS.

If clouds are wanted and are lacking in the original, they may be "wiped in" on the paper backing in a way to be further described, or else printed in from another negative. To do this latter most successfully, arrange everything for the exposure except adjusting the plate. Fasten a piece of cardboard larger than the plate to be used on the easel, and have its position accurately registered as by thumb-tacks. With the lights turned out and with the projected image on the card, trace carefully the horizon line of the original negative as enlarged, and leaving the registering pins or tacks in place, cut the card in two, following the line. With the two pieces of card used alternately expose the original for the lower part and the cloud negative for the sky. If accurately done there should be no more than a hair-line to be retouched in subsequently. The same method may be used with one negative where the clouds are very dense, in that way holding back the thin part of the negative more accurately than by ordinary shading or masking. The proper effect will then be obtained on the negative without having to resort to any shading in making good prints from the large negative.

The objection to making changes from the actual atmospheric effect at the time of exposure is that false lighting is likely to be caused, rendering the "picture" worse than useless. To the pictorial worker whose first and last aim is a picture, the modifications in negatives are perfectly legitimate. In fact, it has become assumed that pictorial photography means photography



CONVENTION PICTURE.

BY LOUIS F. JANSEN, BUFFALO.

aided by the mind and hand. The question of honor comes in only when the photographer claims the effect to be untouched—for instance, in a contest in which unretouched work is expected and required.

#### PREPARATION FOR EXPOSURE.

With a positive ready for the contact exposure, examine it carefully to determine the exposure, and to decide upon the effect required in the final negative. The exposure in contact work may be easily learned. There should be a shelf a few feet from the source of light and on a level with it for the centre of the plate. The light must be uniform; a gas-jet always turned on full; a Welsbach, always in good order; or an incandescent electric light. A trial should be made to learn the printing time either with a small plate of the make to be used or with a strip of bromide paper, covering portions and giving timed exposures, as suggested in the last article. The ratios between the paper and the plate here given may then be used to determine the exposure of the plate. If cost is not important it is still better to sacrifice one plate on an experimental exposure in sections. In loading the printing frame for the exposure, it should be placed slanting on a shelf so that there may be the least possible opportunity for dust on the transparency. Then place first, the transparency and then the new plate in position film to film. For diffusion, use the separators which come in the plate box. A piece of black paper between the plates and the backboard of the printing-frame will obviate any possible halation. Should any part of the positive be too dense, incline the frame with that part toward the light. The negative so made should print perfectly. The time of the first satisfactory print in bright sunlight should be carefully noted and marked in one corner of the negative. All subsequent prints made under the same conditions should be uniform and the wasting of large paper will be unnecessary.

#### NEGATIVE MAKING BY CONTACT WITH BROMIDE PAPER.

The method of making negatives for exhibition work by contact, using bromide enlargements, I believe is an original one. At any rate the process is exceedingly interesting and has several advantages: Economy, in the use of but one large plate; certainty, on account of a uniform exposure being given for all negatives; and third, it is a method by which modifications and corrections may be made with greater ease than by using glass positive. In giving a detailed description of the process I would prefer to avoid personal references, but can tell the story more clearly and intelligently if I take one of my negatives, and describe the means by which it was made. Let us then take the negative, 18 by 22 inches, of the picture called "Saint Anne's Day," representing the interior of a church in Brittany, with the congregation of women in their white Breton caps. The original film was made with a kodak. I had held the camera as high as I could reach against the rear wall of the church, gauging the distance at 75 ft., and stopping down about one-half in order to bring into focus far and near points. The shutter was opened and closed with the hanging bulb, the exposure being a little over half a minute. During the time, absolutely necessary on account of the "dim religious light," many of the heads had moved, no one else knowing that a photograph was being taken. There was, therefore, a great deal of blurring in the lower part of the film, and when the negative was magnified the effect was, of course, very bad indeed. The lighting was also very irregular, being in excess in the upper part of the church and on the white caps of the women. The paper used for the enlargement, the same size as that of the plate intended to be made, was thin, smooth bromide, which has a very regular texture and a surface well adapted to the use of the pencil.

#### MASKING.

The whole negative was first exposed for the time required to print the thin portion, then a piece of cardboard was held in front of the thin part as shown on the screen, and moved slowly upward as the lighting in the film gradually increased towards the top. The upper part of the bromide paper was in that way exposed two or three times as long as the central part. Then, with two pieces of cardboard, the whole of the image was covered except where the heavy high-lights of the caps appeared in the lower part of the film. This brought out the detail which otherwise would have been lacking. It will readily be understood that if a bromide enlargement had been made without these precautions the central part of the church would have appeared very black, or else the top would have been white and the caps mere white patches. The print, when developed, proved to have been exposed to represent uniformity of lighting, or as if there had been windows in the lower part of the building instead of at the top alone. After washing, the print was fastened to a flat board by means of thumb-tacks, so that in drying it was stretched flat and smooth. I now use, instead, a strong solution of glycerine, after which prints dry flat when hung up and have no tendency to curl.

#### RETOUCHING THE POSITIVE.

The trouble commenced when it came to removing the many evidences of motion. A very few of the people had not moved, including one old woman who was standing, and these few deserved my benediction. The retouching materials consisted of a number of lead pencils of different grades of hardness. In some part of the print, hair-lines were sufficient to make the corrections. In others it was necessary not only to use the blackest pencil, but to put on all of the lead that the paper would take. When the print appeared to be finished it was taken from the board or easel and held up to a window so that it could be examined by means of the daylight passing through. There were still some places where the moving caps had left lighter patches. These places had to be worked up again on the white side of the paper. This was done by holding the print against a large window-pane. There were no insertions in the print, the only modifications being those for the lighting and the correction of the motion, both of which changes would be regarded as legitimate by the most earnest advocate of the doctrine of straight photography.

#### MAKING THE NEGATIVE.

It is necessary in using this method to make sure that the back as well as the face of the print is free from marks or stains, excepting, of course, the retouching marks. Dirt or stain on either side of the paper will cause blemishes in the resultant negative. The materials required in making the negative are: A printing frame the size of the negative and a piece of clear glass to fit the frame. The clear glass is first placed in the frame, then the bromide picture with the white side next to the glass, and then the dry plate, coated side next to the film side of the print. The back is then clamped on the frame ready for the exposure. With a fast plate one does not obtain sufficient density on account of the thin emulsion of the paper, while a process plate would produce rather too harsh an effect. It is best to use but one kind of plate in all work by this method, and to learn the exposure and development of that plate as perfectly as possible.

#### THE EXPOSURE.

To make the exposure, there should be a narrow shelf in the dark room about five feet distant from the white light. A screw-hook may be used to hold the heavy printing frame in place. All bromide prints, correctly exposed

and developed, will receive a uniform exposure by this method. It is therefore important to find out precisely what that exposure should be by experimenting with strips of bromide paper. The preference between underexposing and overexposing would be to overexpose slightly in order to avoid the harshness resulting from prolonged development. Such harshness would cause the grain of the paper to show in both the negative and in prints from it. Strange as it may seem, a negative properly exposed and developed gives scarcely any evidence of the texture of the paper unless one prints on a slow gaslight paper, which of course he will not wish to do with work of this character. The plate being a very little overexposed, it should be normally developed so that the image will be nearly darkened out when development is complete. Considerable overexposure will produce flatness, so that the word "slightly" is important. Development should be full, but not forced. The plate should be washed before development and the whole surface lightly rubbed with the hand to remove bubbles, which cause pinholes. The tray containing the plate should be rocked during the development to secure evenness. The result is worth the additional trouble. The negative should be carefully rinsed to avoid stains, and then fixed. The best developer appears to me to be metol hydroquinone.

#### ENLARGING FROM A SMALL CONTACT POSITIVE

This is the method which is usually employed by the experienced amateur photographers who are willing to take the trouble to make large negatives for their own use. The reference to it can be very brief, as the process is quite similar to that of enlarging on paper. It is not always the best looking transparency which gives the best negative. A positive made on a slow plate is apt to have more contrast than the original negative, and while such additional contrast may be very pleasing to the eye, too much harshness is apt to result in enlarging it to a negative. The right positive is usually a slightly overexposed one, developed for detail with a rather weak developer, such as diluted metol hydroquinone. The positive must be made with the greatest care, as the most minute pinholes caused by air-bubbles or gas in old developer will, when magnified, cause the negative to be most unsatisfactory. An excellent way of printing a positive is to use a wax match and hold the small flame a little in front of the too dense parts of the negative.

#### SECONDARY ENLARGEMENTS FOR NEGATIVES.

The method which is usually employed by professionals in making large negatives is to first make a transparency enlargement of about one-half the diameter of the final negative and then make the final negative by a secondary enlargement from it. The reasons for this are twofold: First, some economy in plates, and second, the professional feels more at home when all of the work is done by enlargement rather than partly by contact; that is, he believes he can judge the exposures better when he sees the image thrown on the enlarging board. This method can be sufficiently learned from that which has been already written, so that no further reference to it is required.

#### PAPER NEGATIVES.

Paper negatives can be classed with "freak" work, suited for certain purposes, but not to be depended upon for all-round use, either by the amateur or the professional. They have the great advantage of economy. The silver emulsion of bromide paper is much thinner than that of plates. As a result, a print from a paper negative is lacking in strength and gives a flat, faded appearance. The amateur who wishes to have a "low-toned" effect may obtain it by using a paper negative. Suppose, however, that the matter of economy is an urgent one, the pictorialist not having the means or perhaps the opportunity of purchasing large plates, it is then a question of ascertaining the method of making the best possible paper negatives, for printing with sufficient

contrast on any sun-printing paper. He should give the right exposure to obtain the needed detail, and, by using plenty of developer so as to keep the paper well covered from the air, give as long a development as will be possible without staining or fogging. In other words, he will aim to give the paper negative all of the "body" that can be obtained. He can work up the paper negative when dry by means of the pencil or charcoal, and in that way can frequently secure remarkably good results. A way of making these negatives with full contrast from flat originals is to work for contrast in the contact positive by using a slow plate or by prolonged development, or both. Another plan is to use gaslight paper instead of bromide, giving, with regular Velox paper, an exposure of minutes instead of seconds, as compared with bromide. This paper makes good negatives, although the increased contrast frequently makes the high lights unprintable. When the negative made by any of these processes is ready, the first print should be made in full sunlight and carefully timed. The suggestion has already been made that the time of a correct print in full sunlight should be marked in a corner of the negative with one of the blue marking pencils, so that all future prints may be correctly exposed without spoiling paper.—*British Journal of Photography*.

### DEATH OF MR. H. A. HYATT.

Since our last publication, we are called upon to chronicle the death of one of the best known stock dealers and manufacturers in the United States, Mr. H. A. Hyatt. For many years Mr. Hyatt was located at St. Louis, and was one of her most progressive business men. Just a few months ago his stock house was changed from H. A. Hyatt to the H. A. Hyatt Photo Supply Co., with Mr. Hyatt as president.

Mr. Hyatt's death was very sudden, taking place at the Union Station in St. Louis. He and his wife were coming into the city from their suburban home, when Mr. Hyatt was taken ill, on arrival at the station. His son, Mr. Harry Hyatt, was telephoned for, and arrived in a few moments. But relief could not be given, and Mr. Hyatt rapidly grew worse and died in a few moments after his son's arrival. Acute indigestion was the cause of death.

Mr. Hyatt was 64 years of age, and a well preserved man, looking many years younger. For many years he was a partner in the photo stock business of the late W. D. Gatchel of Louisville. But since he severed his connection with that firm, something like twenty years ago, he was located in St. Louis.



Half-tone engraving made from start to finish by one of the students in the engraving department of the Illinois College of Photography. The cut shows the three college buildings, the one in center being the new building, "Engraving Hall."

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

*An Illustrated Monthly Journal of Practical Photography.*

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries. \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

Remittances may be made at our risk, by Post-Office Money Order, Draft or Registered Letter, to the order of PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Subscriptions will begin with the circulating number at the time of their receipt, unless otherwise directed.

We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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**VOL. XI.**

**BUFFALO, JANUARY, 1906.**

**No. 1**

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## CHATS WITH THE EDITORS.

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AGAIN we are called upon to make our annual bow to our readers and advertisers. This is a pleasure, and at the same time there are some things that we look back upon with a certain amount of regret. As a whole we have enjoyed a prosperous year, and we find that the Journal enters upon its eleventh year of usefulness with brighter hopes and greater expectations than in any previous year. Our circulation is steadily increasing, and of course the advertising matter increases with the circulation. It takes a good circulation to pay the advertiser to use a magazine for a medium of expression to reach the public. It has been our endeavor to give more for the money than any other magazine published, and we have at all times tried to do so in a practical manner, giving the readers the very best of everything going in the photographic field. If there was a new thought advanced by any member at the conventions we have tried to get that thought in such shape that it would be of benefit to the readers of our pages as well as the convention worker. If there were new pictures and new styles on the convention walls, we have made it our business to get copies of those pictures and introduce illustrations of them within the pages of the magazine so that all could see just what was being done in the photographers' world in the way of actual results; and if it were possible we have had the men making these pictures tell the readers how they made them.

Of course we have made mistakes. Who has not? Let him who is blameless throw the first stone. We all make mistakes and should profit by them. It is by our mistakes that we learn to do better. If every thing we attempt turns out a success, we have learned nothing. The reason it was a success is because we have a merciful Lord, and He cares for the afflicted. But he that makes a mistake and asks what caused it and learns the cause, has become wise, and the same mistake will not occur again. So we say we have erred, and hope we have learned to not err again in the same direction.

For the coming year we have high aspirations and hope to make our magazine absolutely indispensable to the photographic fraternity. We propose doing this by giving to them the very latest news of anything pertaining to the profession. We will use our best endeavors to secure the practical men of the day to tell us what is what. And will also try and get all we can along the lines of business advancement. In this connection we will say that it has been our desire to have the readers of these pages to take a personal interest in the magazine, and if there is anything that you know of that will help us make it better do not hesitate to tell us of it. We will give due consideration to every letter received, and if there is anything advanced that will advance the cause of profitable photography, it certainly will be our aim and pleasure to give it all the aid we possibly can. Again, we are ready at all times to form ourselves into an information bureau, and if there is any information that you would like to have we will undertake to answer your questions. Please be considerate enough when asking questions, where the answer is to be made by mail, to inclose a stamp for reply. This may seem like a small matter to you, and we assure you it seems like a smaller matter to us, if you fail to do it. In fact, if the information asked is not worth a stamp to you it certainly is not worth that amount to us. These little expenditures amount to dollars in a year's time, and we feel that the enquirers should stand this expense, when we go to the trouble to look up the information.

We will continue the articles by Mr. Felix Raymer, which are intended to be and are of a practical nature. Mr. Raymer has had years of experience in instructing all classes of workmen, from the mere novice, one who does not even know the film side of the plate, on through the scale up to the most experienced men in the profession. He attends numbers of the conventions every year, where he lectures, and demonstrates the use of light and shade in portraiture work, to the very best workmen of the time. We feel sure he is in position to be of benefit to our readers.

"Uncle Kris," with his unique department of "Pointlets and Triplets Sung to Ragtime," will be a feature for the coming year, as in the past. It may be thought by some that his sayings do not apply directly to photography every time, but if we look deeper we will find that they have to do with the photographer as much as any other class of people. The photographer is human after all, and "Uncle Kris" is very much of a human.

Our Notice Board will give timely notice of all good things that are placed on the market if we see that they are meritorious. In this department will be found mention of new goods, books and news of a general nature. We will endeavor to make certain of our information being correct before placing it before the readers, thus assuring them of it being of a reliable nature.

Chats with the Editors will deal with timely topics of the day and a personal expression of opinion indulged in. We also extend an invitation to our readers to express their opinion for this department, and we will likely make some comment on the expression; all for the benefit of those interested. It is through a comparison of opinions that we gain information. If there are two opinions expressed and a third person reads them, in nearly every case he will form an entirely different opinion, and thus we have the third opinion, and so it goes. The more expressions we have the more information we gain. Be liberal with your

ideas and give every one a chance to know what you know and they will return in like kind.

We have decided to take on a new department to be known as the department of "Here, There and Everywhere," and it is the purpose of this department to give information in short paragraphs straight from the shoulder, so to speak. This information will be gleaned from all sources and abbreviated where possible so as not to take up too much space. If there is any little thing that you know that you think will be of benefit to your fellow craftsmen do not hesitate to send it in. It has often been said by those whom we ask for a contribution that they could tell all they know in ten lines. All right, that is just what this department is for. If you can tell all you know in ten lines, send in the ten lines and it will find a place in this department.

There will possibly be other additions during the year that we hope will be received with favor. And in the meantime we desire to express our sincere thanks to all for their support, the subscribers for their aid and kind expressions of opinion, and the manufacturers and dealers for their good will and aid in giving us a share of their advertising. We hope each and every one had a pleasant Christmas and sincerely wish for you a prosperous and Happy New Year.

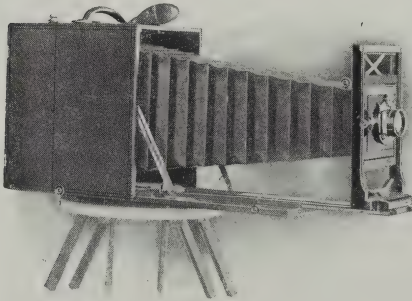
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## NOTICE BOARD.

### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

### THE CIRKUT CAMERA.



THE Cirkut—a new camera that is likely to revolutionize the taking of panoramic and cycloramic photographs, is now being sold by the Century Camera Co., Rochester, N. Y. It is made to carry the cartridge system of daylight loading film. When in operation the film unwinds past a slot on a roller turned by clock work. The camera is revolved about an axis by the same mechanism, and in so doing, exposes the film in a most perfect manner. Any angle of view desired may be included in the picture,—even the complete circle of 360 degrees, a pressure of the bulb being all that is necessary to start and stop the motor.

SOMETIME ago a panoramic camera was constructed for a large University in New York, with which a view of the Campus and College Buildings was made seven by sixty-five inches. This picture was such a decided departure from the ordinary photograph that it was received with great favor by the public, the sale of prints amounting to \$1,000.00. No better proof is needed to demonstrate that the production of panoramic photographs can be made a lucrative occupation. The size of the picture naturally commands a good price.

Panoramic photography has never before been developed on account of a lack of apparatus adapted to the purpose. With the Cirkut Camera at one's command, fine results are insured and the variety of work is greater than would seem at first thought. Among the numerous applications are the following: Scenery of all kinds, as mountains, lakes and valleys, harbors, fortifications, battleships, army maneuvers, and manufacturing plants. Real estate locations for purposes of insurance, or legal proceedings, mining construction work and irrigation. Universities, residences, groups, games, athletics, newspaper and magazine illustrations. Besides these numerous other uses will suggest themselves to the photographer.

THE special features of the Cirkut Camera are: The use of films of various widths, its capability of making views any length up to 12½ feet, unlimited angle of view, (even the full circle of 360 degrees can be included), the uses of lenses of different focal lengths, a device for accurately focusing the image on the ground glass screen. Size of camera when closed is only 9 x 12 x 12 inches.

To these must be added the fine workmanship shown in the substantial construction. The Cirkut can be loaded or the film removed in full day-light.

THE Rochester Lens Co. have just placed on the market their new portrait lens, working at F. 5. and which it will be to your interest to know more of. Write for their catalog and it will tell you all about the make up of the lens and also other information that will aid you in the selection of a lens.

The photographer who is fortunate enough to own a Cirkut Camera has a new field before him, wherein he will be able to distinguish himself by producing results never before dreamed of by the public, and incidentally increase his bank account.

Century Camera Co.,  
Rochester, N. Y.

Gentlemen: After three years work with a 5 x 7 Century Camera, I began to realize the real significance of your term "Century Quality." Not a defect in wood-work or bellows, never a single light-struck plate.

Your Cirkut Camera advertisement has just caught my eye in Professional and Amateur Photographer and I would like a booklet.

Yours truly,

H. GORDON,  
Niagara Falls, N. Y.

THE dark days are here, and the usual troubles confront the operator. One of the most persistent troubles is that of making pictures under the light quick enough to get a wiggling kid, and a nervous sixteen year old. This often causes the operator to lose all of the religion he has stored up on the previous Sunday, and then he has to begin all over again. Lately we have had occasion to try one of the Goerz Celor lenses, and have found it the very instrument for this trouble. It will make a sitting under a light measuring eight feet wide and ten feet high in just one fifth of a second, using a 5 x 7 plate, and they were all full timed, no doctoring of developer being necessary to get the full amount of detail in the negatives. Besides all this they will "cut" square to the edges of the largest plate they are sold to cover without a diaphragm. This is quite a consideration, for often a lens that is speedy must be stopped down so far that we lose all of the speed. Write the Goerz people and tell them your troubles and they will advise you how to make things better.

AFTER examining the price list of lenses of U. Nehring, whose advertisement appears in this issue, we would never think it necessary for a photographer to go without good tools to make good work. Wide angle lenses from \$1.50 to \$15.00 is certainly reasonable enough, and portrait lenses from \$15.00 to \$35.00 would seem to be within the reach of

all. There is no need of using a view lens for making portraits, when such prices prevail. Any lens sent on 10 days' trial. Write for information.

ON dark days use a Hammer plate, for it gives the detail on those days as well as on clear ones. And of course use a Goerz, Royal, or Bausch & Lomb lens to get the full benefit of the light and plate, and then use the Agfa Pyro, in making up your developer to get the fine deposit that we like so well, and where will you get a better combination than those three for getting the finest work made? All that is needed with that combination is the brains of the operator to get the results, for his tools will be of the very best. So Mr. Operator, if you are not getting the best work it is up to you to get a move on yourself and see what is wrong. If it is in the tools, why in the name of common sense don't you get good things to work with? If you are not able to pay cash for them write to the Z. T. Briggs Co. of Atchison Kans., and they will make it so that you can pay a small part down and the balance in monthly payments. There is no sense in a man trying to make a living in this day and time of strong competition with half way tools to work with. Be sure all of your chemicals are pure or you will get impure high lights and foggy shadows. When this is done the life of the picture is destroyed and of course the competitor will get the next order from that person. If you will write the Cramer Dry Plate Co. of St. Louis they will tell you all about their sodas, that they guarantee to be pure and that you can get the same results all of the time. Now that the first of the year is at hand plant a good Seed, and see what a fine crisp flower will spring into life, with strong snappy high light and soft delicate shadows, with the half tones running through and between in such even gradation that it almost makes one say that it takes a Seed to give such results.

WE call attention to the remarkable clubbing offer we are making with monthly periodicals. In this day of reasonable reading matter there is no reason for one being ignorant. This club offers one the opportunity of securing four of the very best publications on the market for almost half the regular price. We refer the reader to the advertisement, which will be found in the advertising pages, for further information

WELL, of all the hoodlums that we ever saw, the one that Ralph J. Golsen run in his advertisement last month is enough to scare a fellow into a conniption fit. But what's the odds if it tells the story, and that is what it does. The fellow seems to be elated over having secured a great bargain, and we have no doubt he did if he went to Golsen for it. At any rate Golsen has the reputation for giving bargains.

GET up a little interest among the school children by making a few of the Post Cards for them. The Velox people will tell you all about a good brand. I remember an advertisement I used once, "Give me your picture and I will give you mine" and send a few of the post cards to the kids, and it was a circus to see those children come trooping into the studio when school was out. The money came in in small sums, and I have heard some of the photographers find fault with that feature of it, but it strikes me that I would rather have a small sum than no sum at all, and that is what these fault finders are not having. Get busy, and do business. It makes no difference what you do to get busy and to get business so long as it is honorable. But do something besides stand around with your hands under your coat tails telling every demonstrator that comes to see you that business is no good and that you wish you could get something else to do. You don't wish it any more than the demonstrator, but the thing of it is you would not be a success at anything if you don't make business. It is the business we make that makes success, not the business that comes to us any way.

December 9, 1905.

Paul Fournier, Esq.,

East Aurora, N. Y.

Dear Sir: We have noticed in some of the Photographic Magazines, one of your advertisements, wherein you offer to sell photographic goods to any one writing to you within thirty days, at the regular dealer's discounts. You name further a certain number of firms whose good are supposed to be obtainable at those terms. Our firm is one of them.

Without entering into the merits of the case, and pointing out to you the utter impossibility of fulfilling the promise made in your advertisement, we protest in unequivocal terms against the use you have made of our name without our consent, and in a way liable to mislead our customers as well as the trade in general.

While we are not belonging to the trust, we are not anti-trust dealers. Neither do we wish to appear as fighting the trust, which the terms of your advertisement may cause people to surmise. Far less do we wish to have it appear as if we were giving you our support in the unqualified business proposition you are making to photographers. We wish therefore to impress upon you in unmistakable terms, that in no way, matter, shape or form do we allow you henceforward to make use of our name in your advertisements, this without prejudice of any further action which we may deem fit to take in the matter.

We trust you will take good note of the present request, and remain

Yours truly,

G. P. Goerz Optical Works.

**IMPORTANT TO DEALERS**—It has always been the policy of the BERLIN ANILINE WORKS to recognize legitimate dealers, and dealers only in extending a trade discount, and we wish to emphatically state that this policy has not been changed. Also, we wish to correct any false impression that may arise from a recent advertisement which appears in some of the photographic journals, to the effect that our goods are to be sold to consumers at dealers' discounts. As this announcement was made without our knowledge and our name used without a permission, we feel that the above explanation is due, not only to the dealer but to the consumer. Also, this advertisement attempts to classify us as regards our business policy. This statement is a deliberate falsehood and an attempt to mislead prospective buyers, for in the conducting of our business we do not know the application of the word "trust" or "anti-trust."

As we value our reputation highly, it is our intention that our good name shall not be traded upon by any one to advance their business interests or to promote any advertising scheme.

Being the manufacturers of the following articles: Metol, Amidol, Rodinal, Eikonogen, AGFA Pyro, AGFA Intensifier, AGFA Reducer, Blitzlicht, AGFA Isolator Dry Plates, and AGFA Lantern Slide Plates, and proprietors of the well known AGFA trade-mark, it has been our aim to promote the sale of our goods in a way that is in keeping with good business methods, and we would suggest, as a protection to all purchasers of our products, that they carefully note that the AGFA trademark is on every package, and thereby avoid any possible pitfalls.

Yours truly,

BERLIN ANILINE WORKS.

F. Harry Hall,

Mgr., Photographic Dept.

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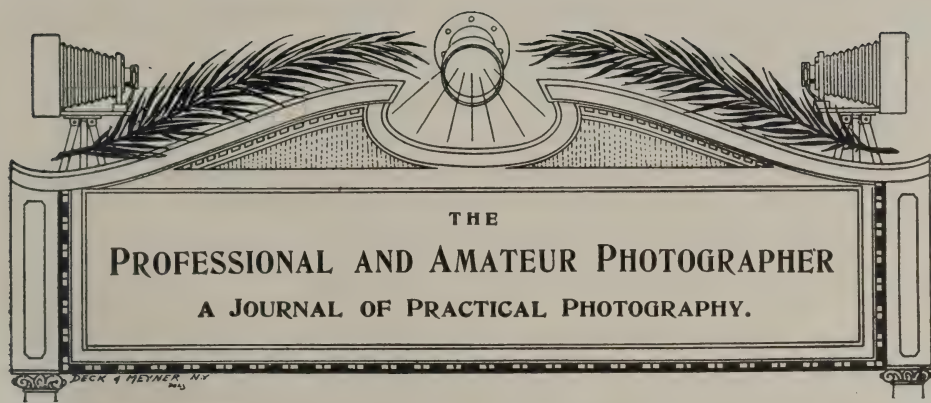
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PHOTO BY GIBSON, SYKES & FOWLER.

CHICAGO.



VOL. XI.

BUFFALO, FEBRUARY, 1906.

No. 2

## JUST A FEW QUESTIONS RECEIVED AND ANSWERED IN ONE MONTH.

BY FELIX RAYMER.

Q. "What determines the height of the camera in making a portrait?"

A. "The height of the operator always. If he is a long fellow, the camera should be raised in proportion to his height."

Q. "What determines the length of exposure in making a portrait?"

A. "The shutter. If it is broken it will not work as well, and of course the exposure will be longer."

Q. "How do you get softness in the high lights and shadows?"

A. "That is controlled by the lens. If it is dirty and needs cleaning, it will cause fog in the shadows, and thus we get softness."

Q. "What is the best way to make pictures of babies?"

A. "Scare them to death, as soon as they get in the operating room, by jumping at them and yelling at the top of your voice; 'Oh; you itty tootsy wootsie wumpsie tumps, is de sweetest itty dinksy dinks dat effer was.' Kids all understand such talk and immediately go off in a fit when they hear it, and then is your time to 'shoot Luke or give up the gun.'"

Q. "What do you do for a negative that is overtimed?"

A. "After the negative has started up, if it is discovered to be over-timed just spit in the developer. But if it is found to be undertimed, just spit two times in the developer. (Then after it is fixed, take a little physical culture with a hammer, allowing the hammer to come softly in contact with the negative, at a minimum weight of ten thousand pounds.)"

Q. "What is the best thing to do to prevent stains in the negatives?"

A. "The best thing I have found for this trouble is for the operator to go and soak his head and then read the directions for working the plates he uses, and which come in every box."

Q. "How can one tell which side of the subject's head to take?"

A. "Always be on the safe side, and take the back side; there is less fault to be found with it."

Q. "I am having trouble with my light; what shall I do?"

A. "Smash it, and put in an Israeli (gh) t, and see if you can do better."

Q. "What lens would you get if you were me?"

A. "Secure one of every make, and put all in a bag. Shake well, and then pour them out, and the first that gets out is the best."

Q. "What plate do you think is the best?"

A. "The one that a bum operator can make the best negatives on."

Q. "What is a good formula for developing plates?"

A. "Take ten gallons of water, in which pour five ounces of common sense, and when thoroughly dissolved, add  $\frac{1}{2}$  grain of ordinary gump-tion, and when dissolved add a saturated solution of bi-chloride of brains, and bromide of judgment. After developing fix in a strong solution of cleanliness."

Q. "What flash powder do you think is best?"

A. "That which can come nearer blowing you off the earth, when you are careless with it."

Q. "What style light do you think is best?"

A. "The one that doesn't leak."

Q. "Do you believe in using curtains on you light?"

A. "Yes; it keeps the sun out and makes it cooler. If you haven't the curtains use an umbrella and an ice cream freezer."

Q. "Do you believe in using reflected light in making portraits?"

A. "Yes, if the subject is a pretty girl. In which case use a mirror, and reflect all of the light possible in her eyes, and if it is strong enough she will wink. You then have an excuse for kissing her."

Q. "How do you photograph a cross-eyed person, and make their eyes straight?"

A. "Usually by telling him to go across the street to my competitor for his picture."

Q. "How large should my operating room be?"

A. "That depends somewhat upon the class of patrons you have; if they are of the scrapping kind, the room should be as large as possible; you can get out of the way better."

Q. "How many hours per day do you think an employee in a studio should put in?"

A. "Not less than from sixteen to twenty, and no dinner hour. For this he should receive the handsome salary of \$10.00 per week. Of course we know that laborers get more, but they are in a different class. (I do not know which is the better class)."

Q. "What are the duties of an operator?"

A. "Usually to scrub up the floor, scour down the windows and polish up the handle to the big front door."

Q. "Should an employee ask his employer for a raise in salary?"

A. "Never; wait until it is voluntarily offered. By that time he will not need it."

Q. "What is the salt used for in the toning bath?"

A. "To keep the printer from spoiling."

Q. "How hot should the developer be in the winter time?"

A. "Hot enough to scald the dark room man; this will cause him to notice things, and learn for himself."

Q. "Who do you think is the best operator in the United States?"

A. "MYSELF." (Please excuse me while I blush.)

Q. "Why is it necessary to wash the negatives for an hour in running water?"

A. "To give the dark room man a chance to sit down and rest."

Q. "What's the use in dusting off the plate with a camel hairbrush before the exposure?"

A. "There is no use; an old scrub brush will do just as well, and it can be used either before or after the exposure."


Q. "What is a good spotting medium?"

A. "Lampblack; apply with a squirt gun."

Q. "What is a good retouching medium?"

A. "Equal parts of molasses and mucilage."

Q. "How old is Ann?"

A. "\$ & — : , . ( ) ? \* / - ; , . " \$ % / . & ' ( ) ' & \$ " : , . ( ' . \$ . - ! ?  ."

The above is a list of questions, received by Mr. Raymer during one month, and what is so incomprehensible to us is that these questions should be asked him, after he has been at such pains to deal with so many of them during the course of his articles appearing in the PROFESSIONAL AND AMATEUR PHOTOGRAPHER. If our readers would read, these questions would not be necessary, for there is hardly a month but some of them are handled in our pages by some of our contributors. We think the questions are deserving of the answers given by Mr. Raymer.—Eds P. & A. P.

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## DEVELOPMENT.

BY DAVID J. COOK.

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PHOTOGRAPHY—that branch pertaining to development—presents to the uninitiated difficulties which, surrounded in gloom and mystery, seem unsurmountable. The beginner enters the "dark room" fearful lest he fail to catch and fix the image ere it fades; and to each of us, at some period in our early experience, this is, indeed, what happens: The image arrives and is gone; in fact, it goes so quickly and so far that it requires a full day printing in strong sun-light to bring it back to view; or perhaps development is stopped before the image has fairly arrived, resulting in a negative which prints all too quickly, producing a dead, spiritless photograph. We learn, however, upon repeating the operation again, and yet again, that somewhere between these two extremes, if development be stopped, a good negative may be secured; and thus it is experimental knowledge, perhaps, teaches most of us at what stage of development to withdraw the negative to produce the best results.

The question of the length of time to develop is a vital one, and should receive due consideration from the earnest worker—one who aims to properly interpret the true character or individuality of the person or scene depicted. We are told to stop development when the image is seen upon the glass side of the negative. To develop until the image appears of equal density judged from either side by transmitted light. To carry development until the image sinks into the surrounding portions of the emulsion. To note the high lights (most opaque parts

of the negative), and when these are about to become one with the lesser lights to go no farther. The finger test is also recommended as a guide in judging when the negative has arrived at the right degree of opaqueness, stopping development only when the high light matches the density produced by the finger, when placed alongside it on the glass side of the negative, judging of opaqueness by transmitted light.

Some would have us do our developing by mechanical contrivances, and still others, who, having worked out an elaborate set of calculations, would have us employ a factor in arriving at the proper development of the negative. To judge of the proper density, or printing contrast of a negative viewing it by transmitted light, under varying light intensities and variable distances from the source of light during the process of developing, is very likely to be confusing to the novice, and we must admit that the beginner is likely to produce a larger per cent. of good negatives from employing this latter system—the factorial system or “Watkins’ method,” than any of these heretofore mentioned, especially in developing double coated plates.

The factorial system is based upon a certain relation existing between the length of time intervening between applying the developing solution to the plate and first appearance of the high lights and total time required to complete development. Thus, if the factor of ten be employed, and the first appearance of the high lights is twenty-four seconds after applying the developer to the plate, then the total time of development would be  $10 \times 24 = 240$  seconds, or four minutes. Now, if negatives of a uniform character were all that was wanted, other things, of course, being favorable, this method would, perhaps, allow of the desired result with the least amount of trouble, but unfortunately this system allows of little latitude for the exercising of one’s individuality; then the results are likely to vary as to the kind and strength of developer, the amount of restrainer used and temperature of the solution and developing room.

Again, the many various positive printing papers represent the scale of tones from light to dark in their own peculiar way, and in consequence of this the character of the negative should vary as the printing process varies. Also, one quality or class of negative will be best suited to landscapes, architectural subjects, etc., while a certain other quality of negative is better adapted to portraiture, figures, flowers, etc. All these must necessarily have a direct bearing on the factor to be employed; hence, it would seem, since the negative is necessary only as a means to the end—the finished positive picture or photograph—and as this is dependent upon the blacks and whites, opaque and transparent parts of the negative, and as the relation of these one to the other vary at all stages of development, that a comparison of these, the blacks with the whites, as development proceeds, would greatly simplify matters and enable one to accurately produce negatives not only of one uniform character, but of a varying quality and character best suited to a proper interpretation of the object photographed. Following this method, no two negatives would be exactly alike or of the same opacity only as the character of the objects were similar. It follows, therefore, that the right amount of density is simply a question of contrast between the opacities of the high lights and the transparencies of the shadows, and that if the negative possesses printing contrast it is sufficiently dense, and if density be correct, the negative will print with the right amount

of contrast. The longer the negative is developed, the greater the reduction of the silver salts, and the more dense will be the image. The greater the density, the more abrupt will be the contrast of blacks and whites. Therefore, a negative of a flatly lighted object, or an over-exposure, should be carried beyond normal density if contrast is desired, otherwise the negative will print with too much flatness. On the other hand, the less the negative is developed the more transparent, less dense it will be, and the softer will be the contrast of lights and darks. A negative of a harshly lighted object, or an under-exposure, should, therefore, not be carried to normal density if softness is desired, otherwise the negative will print with too much harshness. The only true guide, then, to the length of time of development is the degree or degrees of contrast existing between the opaque and transparent parts of the negative, when viewed by transmitted light. It should be noted, however, that the apparent density of a negative before fixing is not its actual density, due to the thickness of the film and the presence of unacted upon silver salts. The apparent density also varies with the kind and make of plate used, whether thickly, thinly or double coated ; and to temperature, strength and kind of developer. Therefore, in judging when to stop development due consideration and allowance should be made for the subsequent loss of density— the elimination or fixing-out of the film of the unused and unacted upon silver salts, during the process of fixing the negative.

A negative is good or bad just in proportion to its capacity for yielding desirable prints, hence that degree of density which each worker finds by experience will give him the desired rendering of contrast of light and shade of an object or scene, with a certain printing medium, is to him what constitutes a perfect negative.

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## HERE, THERE, AND EVERYWHERE.

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TO PREVENT the labels dropping off the bottles in a damp, dark room, dissolve two parts gum dammar in eighteen parts octone, filter, and add fifteen parts enamel collodion ; apply with soft brush.

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To clear out the stain from a pyro developed negative try the following, after fixing and before the final washing :

Alum (powdered) . . . . .	1 ounce
Citric acid . . . . .	1 ounce
Sulphate of iron. . . . .	3 ounces
Water . . . . .	20 ounces

After which wash thoroughly.

---

To make a good gold ink for use on card mounts and otherwise, take:

Gold leaf . . . . .	24 leaves
Bronze gold . . . . .	4 drams
Alcohol . . . . .	30 minims
Honey . . . . .	30 grains
Gum acacia . . . . .	4 drams
Distilled water . . . . .	4 ounces

Rub the gold with the honey and gum, and after mixing it with water add the alcohol.

---

For negatives of line drawings, where clear outline is the object, use a developer made as follows:

Hydroquinone . . . . .	7 grains
Sulphite soda . . . . .	70 grains
Formalin . . . . .	8 drops
Water . . . . .	1 ounce

---

Ink that can be used on bottles, and that will not easily wash off, can be made as follows:

Brown shellac . . . . .	60 parts
Methylated spirit . . . . .	150 "
Borax . . . . .	35 "
Water . . . . .	250 "
Methyl violet . . . . .	1 part

Dissolve the shellac in the spirit, and the borax in water. Then warm the shellac solution, by placing the bottle in warm water, after which add it gradually to the borax solution, stirring as it is added. The coloring matter is added last and shaken well to dissolve.

---

If a good single solution pyro developer is wanted, try this:

Sodium sulphite . . . . .	180 grains
Ammonium bromide . . . . .	30 "
Potassium bromide. . . . .	60 "
Water (distilled). . . . .	4 ounces

After dissolving add:

Sulphuric acid (pure) . . . . .	17 drops
Ammonia . . . . .	2 $\frac{1}{4}$ drams

Then add

Pyro . . . . .	120 grains
and then water to bring up to . . . . .	6 ounces

To develop, take . . . . .	1 ounce
Water . . . . .	10 ounces

and this will develop about 8 5 x 7 plates. Throw away that which has been used.

---

A good plate backing for preventing halation can be made as follows:

Caramel . . . . .	1 ounce
Gum arabic solution (strong) . . . . .	1 ounce
Burnt sienna (powder) . . . . .	2 ounces
Methylated spirit. . . . .	2 ounces

Mix thoroughly and apply to back of plate with linen cloth, by "dabbing" it on the plate. It will dry in about one hour. Remove it by rinsing under a tap and rubbing with a sponge, before developing.



PHOTO BY W. H. POTTER,  
INDIANAPOLIS, IND.



To varnish films by "dipping" take:

Bleached shellac . . . . .	1 ounce
Borax . . . . .	$\frac{1}{4}$ ounce
Carbonate soda . . . . .	60 grains
Water . . . . .	10 ounces
Glycerine . . . . .	1 dram

Dissolve the borax and soda in 3 parts of the water and add the shellac, broken small. Boil two hours; cool, add the glycerine and remainder of water, and filter.

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## POINTLETS AND TIPLETS SUNG TO RAGTIME.

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BY YOUR UNCLE KRIS.

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DID you ever hear of the man "that is up to snuff?" And do you know what sort of a chap he is? Well, the "man that is up to snuff" is the chap that gets the money and reputation. He wastes but little time sleeping, and often burns the midnight oil, while his neighbor snores away the precious moments. He gets a strangle hold on *opportunity*, catch as catch can, Graeco-Roman or any old style, and puts her shoulders (both of them) squarely to the mat, and yells in the language of the great Shikepoke, "Lay on McDuff, and damned be he who first cries hold! enough!" He does not wait for "something to happen," but goes out and takes hold of fortune by "main force and awkwardness," and *makes* something happen. He is the man of the *Sleepless Eye* and nervous walk, and it gives him a bad case of the "all overs" to see some other fellow have a dollar, for he wants it himself. His "gall" sours on the stomach of some people, and they say he is too meddlesome, but he gets there just the same, and continues to pile up the coin at the bank, and he could draw a check for a thousand or so, in a "pinch." (This is not to intimate that he pinched his coin.) The man who is up to snuff is a bird, for he is very fly. He is a peach, for he is in full bloom. He is a duck, for he is strictly in the swim. The man who is up to snuff need not have a massive brain, but it is a "Keen Cutter" and mows a wide swath. He is not a "stumbling block," but puts his shoulder to the wheel and pushes, till he grunts loud enough for all to hear. He is an optimist, and carries into effect the things he believes. He never says die, and has no patience with the fellow that is constantly "skeert" to risk anything. When the "man that is up to snuff" gets after you, unless *you are up to snuff*, you might just as well flee unto the mountains of Hepsidam, where the lion roareth, and the whang doodle mourneth for its first born. I would "jest" like to rise up and enquire, out of the eighteen thousand photographers in the United States, how many of them are really and truly "up to snuff?"

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A photographer invariably does one of two things when he fails in business. First he applies to some manufacturer for a position as demonstrator. If he fails to make connection, he then goes into the chicken business.

The other day I had a lady call on me, and she brought her husband along with her, (Oh, no; I had not done a thing wrong!) But said she, "Uncle Kris, I want you to teach my husband the picture business. He has tried telegraphy, book-keeping, barbering, and blacksmithing, and, in fact, every blessed thing but the picture business, and made a flat failure of it, and now he's down to that, and I want you to take him." "Well," said I, "what has your husband got to say about it?" "He hasn't got anything to say about it," says she, and I found he hadn't. He is deaf and dumb. Not that I think he would have had anything to say if he hadn't been deaf and dumb; you understand? In fact, I am somewhat like the lecturer that said he "always liked to address a crowd of married men; they make such good listeners." But to get back to the subject, now don't you think it is a pretty kettle of fish, when you are told that a man has tried nearly everything under the sun and made a failure of it, and now wants to come down to photography? But, fellows, right there you want to stick a period. That little experience tells a *whole passell*, and gives an insight into the opinion many of the outside public have of you and your profession. Now, why is it? Why all this thusness? It is simply for the reason that we admit to our ranks any jack-a-nape that wants to buy a five dollar outfit and have a sign painted with the word "Artist" in red letters on a yellow ground. If a man wants to become a physician, dentist, lawyer, or an artist (in reality), he must go into college and come out with his sheepskin. But if he wants to *come down to photography*, all he has to do is stick up his sign and cut prices, and the lower he can cut his prices the better *artist* he is. That's your size, fellows; now what do you think of it? What is the proper title of your business anyway? Is it a business, or a profession, or an art? It can not possibly be a profession until you have a recognized college or institute to make it professional, and I would hate to call it an *art* after "sizing" up some of the *artists* that are in it. Neither can it be a business, for there are so blamed many failures in it that it might be said there is no business to it. What are we going to do? Well, it's hard to say, but why not try placing certain restrictions about it, and keep out some of the "riff raff" that are no good to themselves, and a disgrace to the fraternity?

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When you see a man and his wife agree and each say that the other is right, you may be sure they are about to have a scrap, and each is waiting for the other to start the ball to rolling.

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The man that is always smiling or grinning, call it which you like, is either a deceitful humbug or a fool. Life is too serious to keep a sane man smiling *all* the time.

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If you want to find out what a woman thinks of you, just marry her, and you will.

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When a woman stops worrying about what morals her son will have, she begins to pester herself about what kind of girl he will marry.

Concerts and musicals are fine things to make a man have a good time —when he doesn't go to 'em.

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A woman always expects her sweetheart or husband to understand all about the queer things she wears for clothes, and still he must be as innocent as a little lamb, or her whole life is ruined ;

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It's a sure sign some one was looking, when a girl gets mad at you for kissing her against her will.

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If you want to horrify a woman that is beating her street car fare, tell her about some other woman's husband that beat a bank out of money.

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The reason people throw old shoes at a newly-married couple is to teach them to dodge.

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It is an easy matter to convince a woman, if you try not to.

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An optimist is one who tries to make himself believe he likes to get up at 5.30 in the morning, during winter, and take a two mile walk, and a cold shower bath after it, before breakfast.

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When a girl has one of these cute little ringlets down by the side of one ear—well, a man's excusable under the circumstances.

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## ARTIFICIAL LIGHTING.

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BY SIR WILLIAM ABNEY.

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THE question of photography by night involves a knowledge of what light can be best used, and a reference to the table given below will be of some use:

Light of the optical value of a standard candle.	Photographic value in terms of standard candle.
Standard candle .....	1
Ordinary paraffin candle.....	1.3
Oxyhydrogen light blow-through jet.....	2
Electric arc light.....	10
Magnesium burnt at the rate of one grain per minute equals	15 candles
Bright sun at noon in summer.....	21.6

### FLASHLIGHT.

The first light to be mentioned is the flashlight. A flashlight consists essentially of magnesium powder, or of magnesium powder mixed with strongly oxidizing substances, blown through a burning jet of some description. There are a large variety of flashlamps in the market, and a reference to the catalogues of dealers will supply information regarding them. The use of oxid-

izing substances with the magnesium powder has led to accident, and it is doubtful if the mixtures can be rendered so safe as to allow them to be recommended. Dr. Eder has found, for instance, that half a gramme of a mixture of thirty parts of potassium perchlorate, thirty parts of potassium chlorate, and forty parts of magnesium powder, burnt in from one-twentieth to one eightieth of a second. The former velocity is sufficiently safe for all purposes, since the jet of air propelling these substances will travel at a greater rate than this velocity of ignition, but if the shorter time be taken, it is quite possible the rate of combustion will be such that it is more rapid than that of the air propelling them into the flame, in which case an explosion in the air passage might take place. Half a gramme of magnesium powder blown from the mouth took half to one-eighth of a second to burn, according to the lamp in which ignition took place. This is a safe rate of combustion. It should be recollected that in the mixtures of powder with the magnesium an explosive mixture is prepared, the ignition being analogous to that of gunpowder. If, however, oxygen be the medium by which the magnesium powder is blown through the flame, this does not obtain, at all events, to so large an extent. The intensity and rapidity of oxidation is, even with it, so much increased that the light becomes whiter, more blue rays being present in it, and consequently the photographic effect is much stronger. A measurement made by the author showed that the effect of burning one grain of magnesium ribbon in oxygen was equivalent to burning from six to twelve grains of the same ribbon in air, so far as photographic action was concerned. A light, therefore, in which the propulsive power was a stream of oxygen should certainly be more effective than one in which air alone was used. If a bladder full of oxygen be attached to the flashlamp so as to replace the indiarubber ball, an excellent light is produced on pressing it.

All photographs of objects taken with a single flashlight are subject to the great defect of sharply cut and black shadows. If reflecting screens are used, this last defect is mitigated to some extent. The reason why the shadows are thus sharp and heavy is that the light proceeds from a single source instead of being diffused, as it is in daylight. To overcome this difficulty, ingenious arrangements have been made by which several flashlights may be ignited at the same instant by means of connecting tubes. One blast, caused by the pressure of the hand on the rubber ball, is sufficient to send the magnesium powder through the connected up lamps, but even in this case there are cross shadows which mar the artistic character of the production.

#### MAGNESIUM IN OXYGEN.

Mr. E. Humphery, of the Platinotype Company, has shown a plan by which cross shadows are avoided, and by which the light is diffused over a large area, and in consequence the shadows cast, though single, are not sharp, and are, to a certain extent, illuminated. He fills a glass flask of about seven inches diameter with oxygen, and corks it up preparatory to the insertion of magnesium ribbon or wire, which he coils up in the form of a cylindrical spring, attaching to one end a cap which will just fit over the mouth of the flask, and to the other he attaches a short bit of twine. The flask he attaches by a string to the ceiling, or to a cord stretched between two walls, so that it can swing freely, and when the camera is in position, he lights the twine end of the magnesium wire, takes out the cork from the flask, inserts the ribbon, and sets the apparatus swinging some six or eight feet. The oxygen keeps the string alight, and this finally ignites the magnesium wire or ribbon, and the exposure is thus automatically made. As the magnesium takes a second to burn, the light while giving a general illumination, appears to cast no harsh shadows. Six inches of ribbon, or some two and a half grains of magnesium, emits sufficient light during its ignition to illuminate a sitter placed some nine feet from it. The light from the burning magnesium is, of course, not permitted

to fall upon the lens. Excellent portraits can be taken by this contrivance in an ordinary room, and it has the advantage that all the smoke, due to magnesia, remains in the flask. The light is sufficiently strong for printing on platinum paper. An expenditure of some twelve grains at six inches distance from a negative will give a fully exposed print, and the time of combustion is small.

The Platinotype Company now sell a lamp constructed to give a continuous light with magnesium and oxygen.

#### NADAR'S LAMP.

A lamp which is but little known in England—Nadar's lamp—enables a continuous flow of magnesium powder to be forced through a powerful upright flame of a spirit lamp. The writer has made a slight modification to it, by placing round the blow-through tube an outer tube through which a stream of oxygen is forced at the same time that the air is carrying the magnesium powder through the flame. Ignition of twenty grains of powder by this means is found to be sufficient to illuminate objects twenty-five feet distant when a rapid plate is used, with an aperture of the lens of  $f/11$ . It requires four or five times that amount when the air alone is used. This plan adopted of utilizing oxygen renders the ignition absolutely safe, and is on the same principle as the blow through jet of an oxy-hydrogen lamp. With this lamp about 120 grains per minute (or two grains a second) are used when the blast is continuous, and this amount, when the lamp is placed six inches from a printing frame, suffices to give a fully-exposed platinum print. One advantage of this lamp is that it may be carried about during ignition, so that the extreme hardness of shadows is avoided.

When using magnesium, the lens may with safety be uncapped, and the slide drawn up a few minutes before the exposure has to be made.

#### THE USE OF THE ELECTRIC LIGHT

is open to fewer of our readers than the magnesium light, and therefore need not be entered into with very great detail. Its fault is the sharp shadows it casts, unless it be hidden from view and reflectors used. Van der Weyde, who—in this country, at all events—was the pioneer in using the electric light, adopted a spherical reflector of considerable size, coated with a dead-white material. The hottest part of the carbon point is turned towards this reflector, and the only light reaching the sitter is that coming from the reflector; hence the shadows are illuminated, and splendid effects can be obtained. For portraiture, the lamp and reflector are suspended, and, by an ingenious mechanical arrangement, the light can be thrown in any required direction.

Various forms of apparatus for use in the professional portrait studio can now be obtained. The incandescent electric light and acetylene gas are both used. The apparatus takes the form of a spherical or parabolic reflector painted a dead white inside. The electric lamps are arranged round the periphery of the reflector, or, in case of acetylene gas, a bracket carrying the jets is supported in the reflector. Generators for producing a supply of acetylene gas are sold with the apparatus, which can thus be used in villages and country districts.

#### LIGHTING BY CANDLE-LIGHT AND GAS-LIGHT.

In this case, calculating back from the light emitted by magnesium, it will be seen that, when fairly illuminated, photographs of a room or dark interior can be obtained. Beware, however, of having too much light in the lens itself, and in case a light is in the picture, a plate should be used which is properly backed to prevent halation.

#### ACETYLENE LIGHTING.

It has often been assumed, but without proof, that the light from acetylene is much more "photographic" than is gas. The writer has made very careful experiments, and he finds that if the optical values of a gas-light and an acetylene-light are equal, about double the amount of photographic action will be produced by the latter. The great value of acetylene is in the fact that the light itself is much smaller in area of flame than the gas, when equal illumination is produced.

#### INCANDESCENT GAS-LIGHTING.

The nature of the light in the incandescent gas-light is manifestly different from that of the ordinary gas-flame. The light is produced by the heating of the mantle of rare earths which are used to form it. The result is that the light is greener and bluer than the ordinary gas-light, and, as such, has more "photographic" value than the latter when the optical values are the same. It is perhaps as much as twice as powerful photographically as it is visually. It also has the advantage of being a steady light of not too large dimensions. For this reason it is valuable for illuminating purposes when photography is to be employed.—*Photography*.

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### REDUCING P. O. P. PRINTS WITH AMMONIUM PERSULPHATE.

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A FEW SIMPLE EXPERIMENTAL FACTS, BY E. A. LASHMAR.

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My remarks hereon refer to self-toning P. O. P. generally. I believe hitherto a satisfactory method of reducing gelatino-chloride and similar prints has not been generally known.

I had two 10x8 prints rather over-exposed, not of much use, and two similar prints which were hopelessly over-exposed. I had not heard of reducing P. O. P. with ammonium persulphate before, and it was with a forlorn hope that I put the contents (between  $\frac{1}{2}$  and  $\frac{3}{4}$  oz. of this reducer) of my bottle into about 5 ozs. of boiled water to test the prints. This is, of course, a very strong solution, but I meant to try and force the prints to reduce or ruin them. After washing the self-toning prints, I treated two with a sodium phosphate bath (40 grains to the pint), and washed them for ten minutes; the other two I simply washed. The four prints were then placed separately into the reducing solution.

Contrary to expectation, they reduced perfectly and very evenly. They were washed for ten minutes and half an hour respectively, and fixed, washed, and dried as usual, the result being that these prints are quite as good as if they had been printed correctly. It must be borne in mind that in performing this operation the prints must be reduced to such a density as to allow of the usual reduction in the fixing bath, and it will also be understood that the prints were not dried between the first and final washings.

The reducer, from ordinary observation, does not seem to reduce the high lights in a greater proportion than the shadows, as does the ferricyanide reducer. The phosphate bath is not recommended, as it gives bleaching effects. It was used for the purpose of obtaining the darker brown tone for which salt or sulphocyanide baths are recommended in some cases. The prints treated were rather strong, and the solution mentioned would appear to be



PHOTO BY MORRISON.

CHICAGO.



sufficient to reduce something like twelve 10x8 prints, which seems very cheap, being about twelve prints for twopence. This reducer seems to be perfect for this paper, and I cannot understand why it has not been advocated before.

NOW AS REGARDS ORDINARY P. O. P.

In this case, this method of reducing does not seem to be quite so satisfactory as with the self-toning paper, but a few remarks on the subject may be of help to readers. Two were over-printed, both washed for a quarter of an hour, and one was then toned to a deep brown and the other reduced as deemed necessary. Both were washed ten minutes, and the reduced one was then toned and the toned one reduced to the depth required in the finished print. They were again washed for ten minutes, and fixed in the usual bath for a quarter of an hour. These ordinary P. O. P. prints seemed somewhat tardy in reducing as compared with the self-toning ones. The results are that the one reduced before toning is a very weak print, it being hard to tell the required depth to which to reduce at the first attempt. The one reduced after toning and before fixing is fairly satisfactory, and is also reduced as regards contrast, which was not noticed in the self-toning prints. The reducer also seems to have toned the print a good deal further. This must therefore be allowed for in toning. The shadows have undergone a considerable levelling up. It is recommended that these prints be reduced after toning.

Further experiments in this direction might well be undertaken by readers of *Photography* in order to see if it is possible to obtain the same even reducing in the several tones of the print as is obtained in the case of the self-toning paper, such, I would suggest, for instance, as the addition of a small quantity of the ferricyanide reducer to the ammonium persulphate solution etc

It is hoped that these remarks will be of use to photographers interested in this direction. The writer is almost tempted to recommend the adoption of the particular paper referred to if not a single print is to be wasted should it be overdone — *Photography*.

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## CHALLENGE.

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A CERTAIN dealer in photographic goods in East 13th Street, New York City, has caused an open letter to appear in a recent photographic magazine, in which he accuses us of an attempt to mislead the public in our advertising of AGFA Metol. We feel that the reputation of this firm is such that it is hardly necessary to repudiate such a false accusation, for the AGFA Metol advertisement referred to states in a very plain and concise manner just what we wanted to say, and we believe that every fair-minded person accepted it in good faith, and we do not think it very flattering to the intelligent readers to intimate that they do not know how to read.

We will, however, for the benefit of the public, disclaim any attempt to create a false impression; first, because we are above it, and secondly, we do not have to resort to such means to popularize our goods or to prop up our sales; but, so that there will be no misconception of the AGFA Metol advertisement, we would kindly ask everyone to refer to this advertisement in the January and February magazines, and we will analyze it.

The AGFA Metol advertisement starts with the ordinary announcement. We then state that "For years we have manufactured Metol," and we CHALLENGE this dealer to prove that this is not the absolute truth. We next state that "and are now placing it on the market under our own name." It seems almost ridiculous to even try to contradict this, for our package is our evidence.

We further state that "Any package not bearing the AGFA trade-mark is not genuine AGFA Metol." We believe this is self-evident, and when we compiled this advertisement we were very particular that there should be no confusion, as we did not want the public to receive any substitute for AGFA Metol. We, therefore, CHALLENGE this dealer to prove that the AGFA trade-mark is not our own, and we have a feeling that it being ours, Metol made by us is AGFA Metol.

As this question of motive of the AGFA Metol advertisement has been forced upon us, we will go further and CHALLENGE this dealer to prove that there is a better Metol than AGFA Metol, for this is absolutely pure, and no attempt has ever been made to adulterate it, and we think that the most convincing argument that we can suggest is that everyone try a package of AGFA Metol and note its strength and quality. In summing up this accusation, we cannot but feel that imagination has been greatly worked upon, to try to make it appear that the AGFA Metol advertisement was misleading, and we believe that everyone will agree that the sieve does not hold water, and it looks as though there was a canker somewhere. Is it possible that the marketing of AGFA Metol has caused the sore?

In adding a few more remarks, we would like to say that the Berlin Aniline Works has always lived up to its promises, always stood back of its goods, and conducted its business in a business-like manner, and in the marketing of AGFA products they are sold on merit and merit only. We have always had confidence in the consumer and faith in the dealer, and never have had to resort to tricks or misleading statements, or found it necessary to admonish the public in our advertisements to beware of the dealer, that he may try to force a substitute upon them, for such practice is below our dignity and we believe it is base reflection on the dealer.

In conclusion, we wish to say in all fairness that as this dealer has made an accusation to the public, let him prove to the public his contention, for silence would be ominous and might prove to be a boomerang.

Thanking our many friends throughout the country for the generous support they have given AGFA Metol in such a substantial way by the placing of their orders, we are,

Very truly,

BERLIN ANILINE WORKS,  
New York.

F. Harry Hall, Mgr., Photographic Dept.

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## WYOMING VALLEY CAMERA CLUB EXHIBITION.

THE Fifth Annual Exhibition of the Wyoming Valley Camera Club of Wilkes-Barre, Penna., will be held at 18 West Market Street from March 12th to 17th, 1906. It will be open to all who are endeavoring to promote the advancement of pictorial photography. There will be no awards.

All negatives from which pictures are submitted must be the work of the exhibitor. Prints will be accepted either framed or unframed. The title of each picture and the exhibitor's name and address must be plainly written on labels provided by the Club, and attached to the back of each picture.

Pictures which are accepted must be removed before the close of the Exhibition. The prints to be submitted must be in the hands of the Committee by 8 p. m., February 28, 1906.

R. L. WADHAMS, Secretary,  
Wilkes-Barre, Pa.

## THE LANTERN PLATE.

### EXPOSURE, AND THE GENERAL OUTLINES OF DEVELOPMENT.

BY S. THORNE BAKER, F. C. S.

THERE is a great deal of latitude in a bromide lantern plate, and, theoretically, in any slow plate of plausible opacity. Yet correct exposure in lantern slide making, is one of the *essentials* if success is to be assured.

It is always wise with a black tone plate to have the printing frame a good distance from the light, as the longer the exposure necessitated, the greater will be the contrast in the slide. Brilliancy, above all things, must be aimed at, as the picture loses a great deal of its crispness on the screen, owing to the enormous magnification.

The exposure wants to be sufficient to fill in the shadows with detail, whilst it is not enough to clog them up; and above all, it must not be long enough to produce flatness—slight under-exposure being better than over-exposure.

The following general ideas regarding exposure should be thoroughly grasped:—First, that a richer result is obtained, containing more vigor and “pluck,” when the plate is exposed further away from the light; hence, when printing from a harsh negative, have the frame *near*, of course giving less exposure, and when the negative is weak or flat, have the frame some distance away—four or six feet—and if necessary cover the frame with tissue paper in front. Secondly, that whilst the above applies more especially to the black tone plates, a far more powerful light is desirable with the warm-tone slower plates, because they tend to give harshness. The shadows in a lantern plate must be translucent, not opaque.

Next we come to development, and for this operation there are three formulæ we can particularly recommend, each one being especially applicable to a certain class of work.

The first is recommended for black-tone plates, as it gives density readily, and perfectly pure blacks, *i. e.*, not brown or greenish blacks:—

Water.....	10 oz
Metol.....	5 gr.
Potassium metabisulphite.....	6 “
Hydroquinone.....	20 “
Potassium bromide.....	2 “
Sodium sulphite.....	160 “
Sodium carbonate.....	280 “

The second is one which we shall require for warm-tone work, as it is easily made to give sepia and brown results in conjunction with modified exposure. It is necessarily made up in two solutions, as follows:—

A.—Hydroquinone.....	40 gr.
Potassium metabisulphite.....	50 “
Potassium bromide.....	12 “
Water.....	10 oz.
B.—Caustic soda.....	80 gr.
Water.....	10 oz.

Equal parts of these solutions give a warm, black tone with chloro-bromide plates, and more A than B tends to give brown or red tones, as will be explained later.

The third developer is one which is particularly applicable to chloride or "gaslight" lantern plates, when giving prolonged exposure and slow development to get reddish-brown results. It is made thus:—

Edinol.....	15 gr.
Acetone sulphite.....	75 "
Potassium bromide.....	2 "
Potassium carbonate.....	45 "
Water .....	10 oz.

It is advisable to make this with distilled water.

The general principles of development may be summed up in the following way:—A normal developing solution will produce a normal result for the negative concerned, *i. e.*, a soft picture from a soft negative, and a hard picture from a hard negative, etc. By diluting the developer with water, we get a softer picture, and hence produce the same result that exposing nearer the light would give. The addition of bromide to the developer is very useful in order to slightly increase contrasts, especially when printing from thin negatives, in which case it preserves the high lights from fogging. But the most effective way of obtaining more vigor is to employ less alkali; for example, using three parts of the A solution of the hydroquinone soda formula given above, and two of the B. In all cases it is better, however, to intensify the negative previously, if over-exposed, and then, if still undesirably weak, to use a warm-tone plate, which, as we know, possesses steep gradation.

Making a black-tone lantern plate from a suitable negative should be an easy, straightforward matter, providing it be fully, but not over, exposed, and developed with the metol-hydroquinone developer. It is when we come to the making of warm-tone slides that we meet with a want of better technique. Warm tones come most easily with considerable over-exposure in the first place; this necessarily means restrained development: firstly to counteract the exposure, secondly to prevent softness. The character of the warm tone plate is, fortunately for us, of a contrary nature, but then for certain red tones we shall require at least ten times normal exposure, so that modification in the developer is obviously needed as well.

A word of advice here will save a lot of time and trouble. Keep a notebook in your dark-room, in order to enter in it particulars of every detail that may prove of use at a future time. Take careful notes of the amount of over-exposure you give, and the constitution of the developer, and the resultant tone of the slide. Then proceed to find out by practical experiments the necessary details. For example, use the same negative—a plucky one if possible—and give it a normal exposure and development with equal parts of A and B of the hydroquinone formula. Then double the exposure, and develop with two parts of A and one of B; and next treble the exposure, and use the latter mixture, *plus* an equal volume of water. You will get a "warm black" tone in the first instance, a sepia in the second, and possibly a reddish-sepia in the third.

It would, however, be impossible in this article to give exact details for obtaining various tones, because different makes of plates vary in character. Thus a plate gives a redder tone according as the silver *chloride* element is increased (although a *pure* chloride plate will give as pure a black as a pure bromide plate). What we wish to do is to point out the principles of development, as, once these are mastered, our reader has everything in his own power.

The reddest tones are unquestionably got with a chloride plate; we have obtained crimson, purple, orange, and even yellow tones with this variety, simply by giving over-exposure and long development with an extremely dilute hydroquinone-soda solution. For example, five times normal exposure

and a ten times dilution of the developer will give, in general, a bright red tone, but development may take sixty or eighty minutes.

Quick development and red tones come both together with the edinol and acetone sulphite formula given third, but it is a *sine qua non* that a crisp, fairly dense and vigorous negative be used, as otherwise the slide will be too soft in character. When increasing the exposures, the edinol developer merely requires dilution with water.—*Amateur Photographer*.

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## THE PENNSYLVANIA CONVENTION.

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It is just about the right time to say a word to you, brother photographer, on the subject of the Pennsylvania Convention, which meets in the most beautiful city of this or any other country, in May, the loveliest month of the year.

The city of Washington in May is paradisiacal in the glorious sky colors, magnificent landscapes, and the structure of empires which our fathers builded. It is a full, rich inspiration to your Art and patriotism, and while we will make no stereotyped assurance that the convention will transcend all others, we will say that no pains will be spared to make this an ideal convention.

We will engage the very best and most successful photographers in this country as lecturers, who will tell you how they achieved fame and success.

The show of fine pictures will be the best this country affords. If you care for prizes, there will be some fine ones to work for. The social features will be many.

Will you starve your own artist life by staying away from all these sights and sounds? Don't do yourself or your fellows that injustice. Come out into the wide field of our fellowship.

THE EXECUTIVE BOARD  
OF PENNSYLVANIA CONVENTION.  
A. T. PROCTOR, Pres.

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## A METHOD OF COMBINING SEVERAL FIGURES IN ONE NEGATIVE.

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BY HAROLD BAKER.

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PROFESSIONAL photographers are asked to do some strange things at times, and one of them is to take a head or figure from one negative and put it in another. It is not so impossible as it may seem at first. But a great deal depends on whether the figures are the same size and lighting. Sometimes several plates are exposed on a family group, in each negative there is sure to be one figure, or face, not so good as in one of the other negatives, and the client will say, "Now if you could only take the head of that child and put it into the other photograph, it would be *so* much better." Or perhaps it is desired to introduce the photograph of a member of the family who is on the other side of the world, into a group, and a print is supplied. Even this can be done, but it is a little more complicated. Or, perhaps in a wedding group one important figure may have moved, and must be replaced, perhaps from another negative, or perhaps a special negative has to be made. If so, great care must be taken to get the size and lighting to correspond with the other figures in the group.

#### THE OLD "CUT OUT" METHOD.

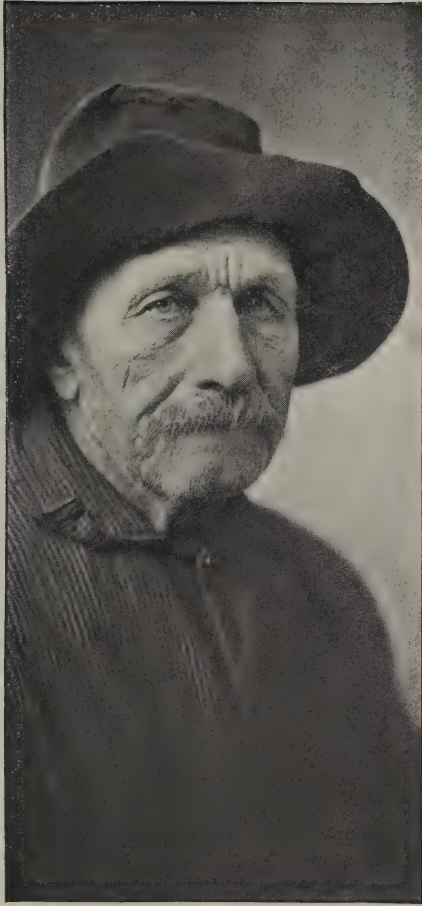
The old method of introducing another figure was by combination printing, but few printers would be found nowadays who could do this work, and as bromide and carbon printing is practiced so largely, in which there is no visible image, combination printing would be impossible without some elaborate method of registration. Enlargements may also have to be made from such groups, and for such things a single negative containing all the figures would be necessary. The simplest method would be to make silver prints from the negatives and mount the large group and then paste the head, or figure, to be added in it, place on the large print, and then copy the whole. Such a method is best when a large number of figures (as a composite group) has to be dealt with, and it is often used in some of the so-called "comic papers;" but for the average portrait photograph it is not so suitable. The resulting negative produces prints that are seen at once to be copies of a composite print, while the method I am about to describe, if neatly carried out, gives prints which show no signs of any manipulation, and may be enlarged or printed in any process.

#### A NEGATIVE METHOD VIA STRIPPING.

It is, briefly, removing the head, or figure, from one negative and putting in the other. The first thing to be done is to make a good transparency from each negative to be manipulated lest anything should go wrong; then all varnish and retouching medium must be carefully removed from both negatives, and it may be advisable to toughen the film with alum—chrome alum is more effective than the common potash alum. We will call the negative to which the figure is to be added No. 1, and the negative from which the figure is to be taken No. 2, and we will suppose that the head of a child has to be changed. We take No. 1, and, with a sharp knife, cut a little round the head and neck, taking advantage of the lines at the top of the dress to conceal the joins; the film *within* the line must then be scraped away till the glass is quite clear, then a little pure thin gum is taken on a small brush and painted over the patch of clean glass, and the negative is put aside for a few minutes to dry. Now place it in a retouching desk and lay negative No. 2 over it, so that the clear patch of No. 1 is exactly under the part of No. 2 that is to be transferred. Next cut a clean line with the sharp knife through the film of No. 2, to exactly fit the bare patch of No. 1, and scrape away the film *outside* the cut, to isolate the piece to be removed. Then mix some methylated spirit, three parts, with water, one part, and into an ebonite or guttapercha cup put a few drops, say, three or four, of hydrofluoric acid, and pour into it about half an ounce of the mixture of spirit and water. Lay negative No. 2 on a fairly flat surface, and with three small slips of wood, tapered to wedges, level the negative, and pour some of the dilute acid upon the part to be stripped.

#### POINTS IN MANIPULATION.

In a few minutes the edges of the film may be tried with a thin slip of wood—a match shaved thin at one end will do very well. If the edges are free from the glass the film may be folded over towards the centre and laid flat again all round to ascertain whether the piece of film is quite free. If quite loose, some of the spirit should be poured over to moisten it and to wash away the acid, and a piece of thin white paper, such as foreign note paper, is laid on the film and gently pressed upon it, and then carefully raised, when the piece of film should adhere to the paper. If it does not, the paper should be again gently pressed down and lifted at the edge again until the edge of the film can be seen. Now, a little touch of the thin slip of wood will raise a bit of the film from the glass and make it stick to the paper, which should be raised



BY A. G. GOWDY,  
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very slowly, bringing the film with it. The paper with film attached is now laid down on negative No. 1, so that that piece of film fills the gap prepared for it. The top of the paper is moistened with the spirit and water and carefully raised so that the piece of film is left sticking in its place on the negative. It may need a little coaxing with the slip of wood to do this. In ten minutes the composite negative is ready for the joins to be touched up, where necessary, with scraper and spotting brush. It is important that the two negatives should be equal in printing density, but slight differences can be adjusted with matt varnish, etc.

In handling hydrofluoric acid, even when diluted, it should on no account be allowed to touch the skin, especially tips of the fingers, because, though no pain or discomfort may be felt at the time, in a few hours the finger nails are attacked by a most horrible itching, which lasts for hours, and which nothing seems to relieve, and bad ulcers may form under the nails. The strong acid will produce very bad sores.

On one occasion I had to take a group of four generations, but the eldest member was in Australia, and only a silver print was available. I therefore arranged the other three so that a space was left for the fourth, and I then copied the print to the necessary size, and introduced the figure by the method described; but unfortunately, the composite negative was accidentally cracked, then stripped the whole from the glass and laid it down on a fresh one, but unfortunately the film refused to dry flat, and wrinkled all over in the most horrible manner. It was again stripped, and again would *not* go flat, so I prepared a large glass and soaked the film off in water and floated it on to the new glass. Fortunately the gap in the film expanded to the same extent as the piece to fill it, which was coaxed into its place by the aid of small brushes, and a successful result at last attained after so many accidents.

This method, of course, needs great care and exactness in fitting the parts, and it would be a good plan to gain a little experience on waste negatives. I have seen a panoramic view made in this way, from 15 by 12 negatives, so successfully that the joins could not be detected in the print.—*British Journal of Photography*.

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## TONING BROMIDE PRINTS.

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BY STANLEY C. JOHNSON, B. A.

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As a general rule, it is much the wisest course when working bromide papers to use the developer recommended by the makers of the brand being handled. Failing that, the next best thing is to use a developer the little idiosyncrasies of which are well understood. But in spite of all this, there are occasions when it is well to discard the maker's favorite, and even our own fancy, for a totally different agent. These occasions present themselves when prints are being made with the idea of subsequent toning.

This matter is very important, and yet it seems to be one that has received next to no real attention. The average worker is shown a bromide print of a nice red chalk color, he asks what toner was used to produce it, and hearing that it was copper ferricyanide, straightway goes off to his dealer and invests in a tube of the poisonous chemical. When trying it at home, however, on some of his own bromides, he finds that he can only get a rusty brown tint, and that often in patches. Naturally, he does not bless Fergusson, and as likely as not comes to a hasty conclusion which prompts him to view the

whole process as one of those things all right on paper, though quite the reverse in practice. But where was his fault? Simply that he used a developer not suited to the copper process. Thus it becomes clear that if we intend to work with a certain toning agent we must only use it on prints that have been made with suitable developers.

After working through a number of experiments, it seems that rodinal is the most satisfactory developer for this purpose. In the first place, it gives a good black image, and curiously enough, it is just these prints, that can be admired as they stand, which tone to the finest colors. Of course, it is a wise plan to change a rusty black into a brown one, but the results cannot equal those of a fine blue-black print treated in a similar manner. Rodinal-made bromides prove highly suitable for the hypo and alum process. They also act well under the copper treatment, but most brands of the paper hopelessly fail when subjected to uranium. First the edges begin to bronze, then large patches of the picture turn muddy, and soon the centre parts become attacked in a similar way. So the first caution is do not combine rodinal and uranium.

Amidol is almost as good as rodinal; in fact, when using hypo and alum it is even better. Prints so treated turn a pleasing velvety sepia, possibly the most satisfactory tone of any for a bromide. With the uranium bath, amidol-made prints are apt to be stained, but a good effect, resembling red chalk, is to be had by passing the finished picture through a very weak solution of hypo. This will often, in addition, materially assist in clearing up the whites. Another good red-brown tone may be secured by using the copper process.

Hydroquinone is less satisfactory. Neither with the copper nor the hypo and alum formulæ is it of any use, though it works well enough with uranium. In fact, if prints are to be toned with this chemical, they should be developed whenever possible with hydroquinone.

Merol-quinol, a favorite with many workers, is totally unsuited to toning. Prints made in this developer will sometimes resist all action, and even when they will tone, the resulting color is undesirable.

We must remember that uranium, besides being a toner, is also an intensifier, and prints treated by it should be slightly under-developed. A good plan is to expose a shade too long and to develop in a diluted bath, stopping its action when the prints are of half to two-thirds their usual density. If the final color of an uranium-toned bromide is at all muddy, it may be suspected that the fixing was not faithfully carried out. The final wash should not be continued after the discoloration in the high lights has disappeared. A bath of ammonium sulphocyanide, two grains to each ounce of water, is very useful in removing any yellowness that cannot be cleared out by the usual washing.

Hypo and alum have the opposite action. They act as a reducer, though only to a slight degree. Freshly-made baths offend most in this direction.

Flat, muddy prints should never be toned with either uranium or copper, or they will become flatter and muddier. The hypo and alum process will suit them best. Contrasty, crisp pictures will fare well in the two former solutions. If the groundwork of a print is too glaringly white or crude, it may easily be subdued by solutions of tea or coffee, though, of course, tinted papers may be obtained commercially.

It need hardly be added that greens and blues produced by the uranium process are best secured by developing with hydroquinone. Never tone a glossy paper, and always remember that prints dry a shade colder than they appear when wet.

Thus, in conclusion, it is obvious that the toning of bromides should not be looked upon as a cloak for slipshod or faulty manipulation, but rather as the final operation of a preconceived design.—*Amateur Photographer*.

## NOTES ON MASKING AND BINDING SLIDES.

BY P. FEARNLEY.

ANYONE who suggested that the hardest part of making a lantern slide is to be found in the masking and binding of it up would be thought very foolish; and yet I have often been inclined to think that to many photographers this must actually be more difficult than the exposure and development of the lantern plate, because of the many slides I get through my hands the binding or masking of which is the worst feature about them. I do not say anything about spotting them, because some workers never will spot their slides, unless the exasperated lanternist puts them in upside down and wrong way round as a means of compulsion; but I refer only to the judicious masking and to the neatness and effectiveness of the binding.

### THE SORT OF MASKS TO USE.

Running over in my mind some thousand slides or more which I have passed through the lantern at different times, I cannot recall one in which the circular, dome, or cushion-shaped mask was not less suitable than a plain, square-cornered mask would be. Eschew all these fancy shapes would be my advice to the slide-maker, and let the masks be such that they are unobtrusive, and, in fact, unnoticed. A perfect square is another shape for which there can be very little use. If ready-cut masks are to be bought, they should have openings  $2\frac{7}{8}$  in. in one direction and  $2\frac{3}{8}$  in.,  $2\frac{1}{4}$  in., 2 in.,  $1\frac{3}{4}$  in., and  $1\frac{1}{8}$  in. respectively the other way. Amongst these it will be hard not to find a mask to suit any slide made by reduction, when the width of the effective part can be made  $2\frac{7}{8}$  in. to suit the mask. If cut masks are used, they should first be adjusted exactly to the required position, and then fastened to the film top and bottom with a drop of gum. When the gum is dry, any part of the mask projecting beyond the glass may be cut off with the scissors, and any blank spaces on the slide caused by the mask not being exactly central—and there is no particular reason why it should be—may be filled in with a binding strip. Contact slides cannot be dealt with quite so simply, if the best effect is to be secured.

### MASKING SLIDES WITH BINDING STRIPS.

In fact, both contact and the other slides are much more conveniently masked with binding strips than with ready-cut masks, which are only a compromise in most cases. To mask them, we need a few pieces of binding strip  $3\frac{1}{4}$  in. long, the ordinary width, and a few strips which have been cut down the middle. The two full breadth strips are moistened and laid down in position wherever the margin is to be widest, the narrower strips being cut to the length required and put down on the other two sides of the picture. In this way, we can leave uncovered exactly those parts of each picture which we want to show, making the mask of each slide suitable to the subject.

### A SIMPLE HOME-MADE APPLIANCE.

The chief difficulty likely to be met with is to put the first two strips on parallel to each other and to the edges of the glass, and the other two exactly at right angles. A great help will be found putting the slide on a piece of smooth white card on which have been ruled at intervals of about an eighth of an inch fine lines exactly parallel to one another, and another series the same distance apart, and exactly at right angles to the first. It is then a very easy matter to get parallelism and true angles. The lines can easily be seen through the slides.

#### WHEN AND HOW TO SPOT.

When the slide is properly masked is the time to put the spots on it. They can be bought ready for use or punched out of white paper, and are much better put on underneath the cover glass than outside, as there is then no risk of them peeling off or being rubbed off when the slide is cleaned.

#### ABOUT THE COVER GLASSES.

System and a little care are all that are necessary as far as binding is concerned. The following is my own method, which I have found very quick, and simplicity itself. The slides having been carefully masked are stood up in a draining rack in front of the fire. This is more important than many think, as, if the slide is not thoroughly dry when it is bound up, there is a great risk that the heat of the lantern will spoil it sooner or later. In another rack are an equal number of cover glasses. There will generally be a plentiful supply of these from the spoilt lantern plates, and they only need the application of a little hot water to fetch the film off, followed by a scrubbing with soap and good rinsing. They may be polished if preferred, shortly before use, or at least dusted; but this should be done half an hour or so before they are wanted, as otherwise the polishing only electrifies the glass, and makes it attract dust. Ordinary negative glass is, as a rule, too thick to make suitable lantern slide covers. It should not be forgotten that slides which are thick, even if they are not too thick to pass through the carrier, at any rate stand a great chance of having their binding torn off the lantern.

#### THE ACTUAL BINDING

The binding strips should be cut into lengths of exactly  $3\frac{3}{16}$  in. each, and the corners nipped off, so as to avoid any chance of overlapping at the angles of the slides. It is this overlapping that makes slides unduly thick, and helps the binding to tear off after very little use. A few of the pieces so cut are moistened on both sides, one after another, and arranged in a row. When eight or ten are so done, the first is ready for use. Placing the slide and its cover glass in contact, one edge of the two is pressed firmly down along the middle of the first binding strip, which is picked up adhering to the glass, and, that edge being brought uppermost and the opposite edge resting firmly on the table, the thumb and first finger of the right hand are used to smooth the strip down on both sides of the slide. Never run the fingers along in the direction of the edge, as this may tear the binding strip, and will certainly stretch or shift it, so that the corners will no longer be neat. When one edge is done, the opposite is done in the same way, and the slide put on one side while the others have two opposite edges, bound in the same manner. When all those are done, the first should be dry and the remaining two edges can be bound without fear of disturbing the binding already applied.

#### BINDING CLAMPS ARE NOT WANTED.

The binding vises or clamps which are on the market for this purpose I have not found a convenience, but the reverse; and there is no difficulty in binding up a slide without them in actually less time than with them. A neat sharp bend along the edge of the glass should be given to the binding strip, care being used in order to see that the strip sticks not only along the face of the slide and of the cover glass, but on its edges also. If it does not, but bulges up in a U-shaped form, as is so often the case with slides, I am sorry to say, the binding tears in the lantern carrier, and has to be replaced. The binding strips do not take the shape they ought, unless they are quite limp and moist when applied. If they are, the contraction which takes place as they dry helps to make the binding taut and trim.—*Photography.*

## THE ASPECT OF THE RECEPTION-ROOM.

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PHOTOGRAPHY as a profession depends for success on many different factors, ranging between the two essentials of good work under the skylight, and good business management throughout. Of these—heretical though it may seem to say it—the second essential appears to be the more vital one, for while many men capable of doing high-class work have come to grief over business mismanagement, there are more than a few men who have achieved undoubted success in spite of the fact that they turn out an inferior grade of work. We do not advance this condition of things in any advocacy of a low standard of work, but rather in order to emphasize the vital necessity of a good business organization. To those who have not experienced the benefits of a thorough business training, and many photographers unfortunately come in this category, there is something formidable in the very words “system” or “business.” Such men fail to grasp the simple fact that a business system is adopted merely for the simplifying and checking of work, and not in order to add to its difficulties. In no department of the studio is the business capacity more essential than in the reception-room, for it is here that customers receive their first impressions, and where they decide the extent and value of their orders. The photographer himself may see to the ordering of supplies, and keep a careful check against any “leakage” in plates or chemicals, but the every day work of the reception-room must be deputed; and the man is fortunate who can place it in good hands. An interesting object lesson has recently come under our notice in the studio of a friend who used to patronize our advertising columns with an offer of a permanency to a reception-room lady who could undertake spotting and retouching. He had a constant succession of ladies, with none of whom he could agree; either they were hopelessly incompetent (his statement) or they wanted too much money, or—well there was always some reason for a break, and the advertisement was sure to reappear. Twelve months ago he grasped the fact that he was not likely to get what he wanted unless he paid fair wages; of course, he might easily have paid a good price and yet not have met with the right girl, but as luck would have it he got exactly what he required at the first attempt. She began by managing her reception room, and gradually and quietly extended her influence until it was felt in the furthest corner of the dark room, and among the printing frames; for one of her first lessons was promptness. She saw that people were often anxious to see their proofs as soon as possible, and she promised them for some early and specific date. Some photographers like to promise for “next week,” but she usually sent out rough proofs on the second day, and always did so if they were promised. Her desk was a model of neatness, and everything except the matter in hand was put away. If the books were in use they, and nothing else, were on the desk, and they always were put away before the spotting materials came from their drawer. These important matters are in a measure minor matters; the real test is the amount of cash which accrues from orders. Many of the customers who come to the studio have a fairly clear idea of what they want, but some of them come without having arrived at a decision, and in all of them there are chances of larger or smaller orders according to the manner they are dealt with. A tactful receptionist does not discriminate unpleasantly between the working woman and the woman of wealth, but is equally considerate and attentive to all. The poor person who wants six cartes, silver-prints, ought, if she cannot afford more, or more expensive prints, to go away feeling that her choice is the best one that she could possibly have made, and not with a feeling that the work which is beyond her purse is better. Even where people can afford the higher priced work it is sometimes good policy to first show them the cheaper

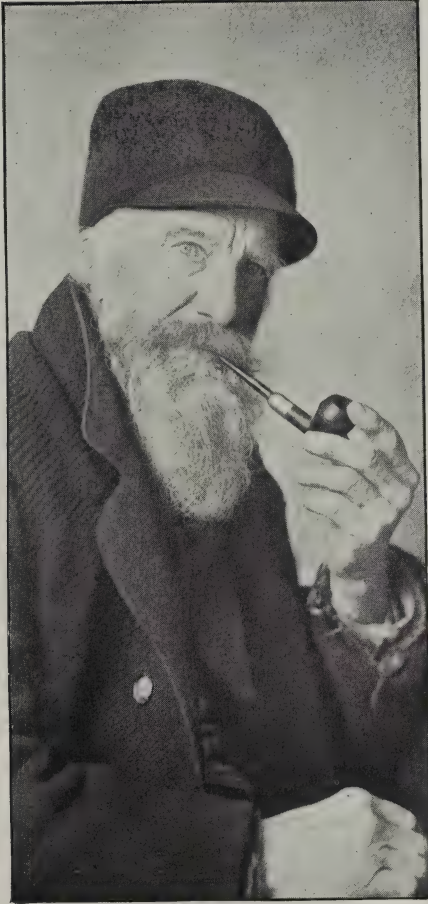
work, and from it work up to the platinotype or carbon. Many people who cannot afford the more expensive processes may be persuaded to pay an extra price for fancy mounts, which are usually good value, and have the advantage of giving good appearance for their cost. It is easy for people to drift into a studio and decide that they like the work and will call again to arrange a sitting, but such callers have a knack of forgetting; and so the smart receptionist always endeavors to book an order and arrange for a sitting at the time. Wherever it is possible—and always in the case of a stranger—she secures the cash with the order. A vexed question is the one of resittings, for some photographers hold somewhat strong views on it. Some customers are unreasonable, but there are many reasonable people who honestly think that the proofs submitted to them are unsatisfactory. It is often both pleasanter and better business to please the customer with a resitting rather than to alienate support by standing up for rights too rigidly. We have based these remarks on a specific reception-room, and they should be read as suggestive rather than absolute, but enough has been said to emphasize the importance of a too often neglected side of business. In a future article we will probably return to the business aspect of photography, more particularly the question of needless waste; for the present we have achieved our purpose if we have clearly pointed out that business may be either helped or hindered in the reception-room, before ever the sitter gets under the skylight.—*British Journal of Photography*.

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### CONDENSED MOISTURE.

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THE formation of dew or condensed moisture on cold objects is of considerable inconvenience in many ways to photographers. Negatives being printed from out of doors are so cold when brought into the room again that both back and film are almost immediately covered with a thin film of moisture, which is a powerful factor in the production of silver stains if the negatives are unvarnished, and are being printed in albumen or P. O. P. The moisture itself detrimentally affects platinotype prints, causing a muddiness of the whites. Again, in cold weather, moisture is very likely to condense on the inside of the glass roof of the studio, and to accumulate and trickle down the sash bars. With rather flat or low pitched roofs, it will frequently drop to the floor, and unless the weather happens to be dry, may lead to the suspicion that the roof is leaky. Where the roof is well pitched it is easy to place a small zinc gutter at the bottom of the glazing to catch the condensation. In outdoor photography particular care must be taken to avoid condensation of moisture on the lens. It is not particularly liable to occur so long as the lens is kept in the cold atmosphere; but if the hand is placed against the lens a slight steaming on the cold thick glass may be noticed. We have known the cap after being in the pocket or held in the hand give off enough moisture to produce noticeable condensation on the lens. The principal danger, however, lies in carrying apparatus some distance in a cold atmosphere, and then taking it into a warm room for interior work or home portraiture. The safest plan is to place all the lenses from the bag in a warm place and leave them long enough to thoroughly warm through. With the modern cemented type of anastigmat the greater thickness of each element as compared with the R. R. type of lens necessitates a longer time in thoroughly warming. On no account should a lens be placed in a hot place, and the rule that there is danger if the hand cannot be comfortably held beside the lens is a good one to follow.—*British Journal of Photography*.



BY A. G. GOWDY,  
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## THE TRIALS OF A NATURALIST PHOTOGRAPHER.

BY F. MARTIN DUNCAN.

THE lot of the naturalist photographer is by no means always a happy one. Many are the difficulties and tribulations that he has to face and conquer, and rarely are his labors thoroughly appreciated. Very few people realize the amount of patience, thought, anxiety, and nerve-wearing concentration that has to be exerted in the production of really successful photographs of wild life. They do not realize that the naturalist photographer has to study for days and weeks together the creature he wishes to portray, so as to make himself thoroughly familiar with its habits of life and environment, its characteristic movements and attitudes, ere he attempts to expose the plates from which he will make his finished pictures. But it is only by acquiring this thorough knowledge, and familiarity with his subject, that he can hope to produce really truthful, lifelike, characteristic pictures, and not mere chemical, libellous sketches.

During his wanderings by land and water, in search of his models, the naturalist photographer has it in his power to make many interesting friends—two-legged and otherwise—to gather much information on country lore, and will undoubtedly meet with some laughable accidents. Some years ago I was out pond hunting for microscopical material when I met with a laughable but, for the chief performer, somewhat unpleasant accident. I had found a pond covered with a growth of various water-weeds, except for a small patch of clear water right in the centre, and which was yielding me some very interesting material. Absolutely absorbed in my work, I was standing on tiptoe at the very edge of the pond, leaning forward and trying with my collecting stick and bottle to obtain a sample of the clear water from the centre, when I suddenly received a lifting blow from the rear which sent me flying slap into the middle of the pond. Imagine my indignation when I rose to the surface, and began to make ashore covered with slime and water-weeds, to see a great, big, old billy-goat standing on the bank looking at me with the most self-satisfied expression at the entire success of his sudden charge. What I said to that venerable billy-goat will not bear publication ; it had nothing to do with photography.

On another occasion I had set up my camera at the edge of a lake among the hills, to photograph a moor-hen's nest, and was busy focusing, when I was startled by the thud, thud of rapidly approaching hoofs and the bellowing of a bull. Looking round I saw a herd of shaggy, long-horned Scotch cattle charging down the hillside straight towards me. Thinking, under the circumstances, discretion the better part of valor, I made a bolt for the nearest tree, which partially overhung the lake, and climbed up it in a hurry, leaving the camera to take care of itself. Safely seated astride a bough, I awaited the arrival of the enemy. It was a beautiful sight to see the shaggy rascals sweep down the hill, tossing their great horned heads. Down they came to the edge of the lake and into its cool, still waters, where they stood knee-deep, drinking, and blowing from their gallop. What a picture they made, and how mad I felt not to have my camera with me to photograph them. After slaking their thirst, the cattle began to look around, and one of them catching sight of the camera and tripod promptly started to investigate it. Having gazed at it from a respectful distance, he marched up and closely examined it, giving forth a snort of disapproval. Finally, after walking round it once or twice, the rascal lowered his head, and getting a horn between two of the tripod legs lifted the whole apparatus and tossed it into

the lake. He then marched up to the tree in which I was perched, and had a good, comfortable rub against it, inviting me in unmistakable language to come down and follow my camera. Needless to say, I did not accept his kind invitation, and had to sit in that tree for over two hours before the herd took its departure.

While taking cinematograph pictures of wild life for Mr. Charles Urban, I have had many exciting and not always pleasant adventures; indeed, as leader of the Urban Expedition to South America last autumn, I nearly lost my life, thanks to the agency of some of those minute forms of microscopic life, whose shapes and movements have been made familiar to the public through the exhibitions of the "micro" bioscope. When I was bioscoping the taking of a swarm of bees, for a series of animated pictures of bee life, I had a very painful and lively time. It was a windy afternoon, and the bees, who greatly dislike the wind, were very angry. I had my head and face protected by a veil, but was obliged to have my hands uncovered so as to manipulate the apparatus. By the time I had got my apparatus fixed up in position for bioscoping the swarm, I was simply covered with bees, and they were crawling all over the camera. The trouble, however, did not begin until I started to take the picture; then in rapidly turning the handle of the bioscope, which feeds the films through the camera, I began to knock the bees down. Up went the hum of challenge and anger, and the bees now thoroughly enraged, settled on my hands and began to sting right and left. The bee-farmer was at work in the act of taking the swarm, and to stop turning the handle of my camera would have meant losing the picture, for which I had tramped so far and waited so long. There was nothing for it but to set one's teeth and go ahead, every turn of the handle knocking more bees and adding to my winged foes. At last it was done, and I was able to stop and shake the bees from my hands. That night I had practically no sleep, my temperature went up, and my hands swelled to an enormous size, the fingers sticking out straight like great sausages. When I next met my bee-farming friend, and poured into his ear the tragic story of my sufferings, all the sympathy I got from him was the remark, "Well, sir, there's one thing about it, you will not suffer from rheumatism this winter. Nothing like bee stings for rheumatics!"

Such are a few of the experiences which the naturalist photographer has to go through, but the knowledge and insight which he gains by so intimate a study of Nature, will far out-weigh all the troubles and trials that he will have to encounter.—*British Journal of Photography*.

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### AWARD OF PRIZES IN GOERZ COVER CONTEST.

UPON recommendation of the judges, Messrs. Alphonse Mucha, Alfred Stieglitz and Joseph T. Keiley, the following awards were made in the Goerz Catalogue Cover Competition, which closed in January:—1st prize, Mr. Edward J. Steichen, New York; 2nd prize, Mrs. Laura Adams Armer, California; 3rd prize, Mrs. Annie Brigman, California.

The judges having decided that the remaining competitors had not adequately considered the conditions in paragraph 11 of the rules governing the competition, the balance of the prizes were therefore awarded by the C. P. Goerz Optical Works, with the following results:—4th prize, Miss Katherine Brigham, Vermont; 5th prize, Mr. H. H. Pierce, Massachusetts; 6th prize, Mr. F. E. Bronson, New York; 7th prize, Mr. A. W. Engell, Illinois; 8th prize, Mr. R. H. Cunan, New York.

The competition has proven a complete success, and has been fruitful in interesting results. The first prize, by Mr. Edward J. Steichen, is a very interesting composition, which will be published in poster form simultaneously with its appearance on their next general catalogue.

## SOME NOTES ON COLLODION SELF-TONING PAPER.

BY T. PERKINS.

THE combined toning and fixing bath has been called the lazy man's printing process. With greater reason this name might be applied to the use of self-toning paper. Nevertheless, these papers are so handy, and have such advantages, that many who are not lazy photographers may well use them. Absolute permanency they cannot claim. Platinum and carbon prints alone have this merit, and the latter only when the pigment used is itself permanent. I have, however, made prints and postcards on collodion self-toning paper, some of which have been exposed in a window to sunlight several months without showing any signs of fading. Care, of course, and absolute cleanliness in working are indispensable if good results are to be obtained. There are several points in the procedure where it is easy to go wrong. If, after printing, the prints are washed in plain water, and are not kept in constant motion, and if the water is not continually changed, the silver washed out is apt to produce stains. The addition of some common salt to the water, which, however, gives a colder tone to the prints—the more salt used the colder the tone—prevents this tendency to stain. All that is needful is to see that the salt solution acts evenly. When soaking prints of a small size in salt and water, I use a dish, the area of which is four times that of the print. I place in this three prints face downwards, then turn them face upwards to see that no bubbles of air are adhering to them, then turn them face downwards again, and in the same way put three more prints in, laying them on the former ones. I go on till I have three piles each containing six prints. One corner of the dish is left free, say, the one nearest to me on the left hand. I then take the prints in the right-hand bottom pile one by one, and turning them over, place them in the vacant space. Then I bring those down from the top right-hand pile, one by one, into the now vacant right-hand bottom corner and so on, continually changing and turning over the prints in this manner for the space of five minutes; this will ensure even toning. After this, the prints can be washed in a big basin or bath, but must not be left in a strong light or they will be stained. I once had a large batch of postcards ruined in this way. I was called away just after I had got the prints from the salt bath into the washing water, and put them under the table. A servant seeing them there, and not approving of a basin being on the floor, put it on the windowsill in bright, diffused daylight. Every print when I came back was covered with yellow stains, which the fixing bath did not remove. After the prints are washed, I put them into the fixing bath in exactly the same manner as I put them into the salt bath, and move and turn them over in the way described above for about ten or twelve minutes; if any prints are rather too dark, they can be left a little longer in the fixing bath—this reduces them, but if they require a long immersion to reduce them, the color suffers. After well washing, they can be dried.

The advantages of self-toning paper are:—(1) There is no danger of double-toning; (2) the process is extremely simple; and (3) if collodion paper is used the prints can be rapidly dried before a fire.

It often happens, when loaded dark slides are carried by rail, carriage, or cycle, that pinholes caused by dust are found in the negatives. These one naturally spots out with water color, and as a result small white spots may appear on the print. I find that the best way to touch these out on collodion paper is by using a black-lead pencil; the grey color and slight gloss of the lead shows far less on the print than if water color is used. The pencil, too is very handy to use in working up the print, if a process block has to be made from it. I have, with certain kinds of collodion self-toning card, found a tendency to blister badly in the solutions, even when every precaution to keep

them at the same temperature has been taken. Most of the blisters disappear in drying. If they should not, but leave little raised ridges round the margins, I immerse the card for a few seconds in water, mop off the surface moisture with blotting-paper or a cloth, lay them on a sheet of glass, then place some transparent water-proof paper over the face of the print and rub down the blisters with the smooth handle of a knife. In this way they can be almost, if not quite, got rid of. A little practice will show how far printing should be carried. The directions generally recommend printing until the print is *slightly* darker than the finished picture is desired to be. I however find that this is hardly enough, as the prints become considerably lighter in the fixing bath, and although they darken a little in drying, I find that prints which, when taken from the frame, seem much overdone, generally give the richest results when finished.—*British Journal of Photography*.

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## A MODIFICATION IN THE CARBON PROCESS.

BY ERNEST MARRIAGE.

It is rash to claim any novelty in the manipulation connected with so old a printing method as the carbon process, but I can confidently say that if the treatment detailed below is not absolutely new, it is very seldom practiced. One of the stumbling blocks to the amateur carbon printer is the continuing action of light. The tissue may be correctly printed in the morning, but if it is kept until the evening or the following day it will very probably prove over-exposed. Storing in a calcium tube, so that the printed tissue is kept perfectly dry, stops this continuing action, but a few months ago I chanced upon a simpler plan for getting over the difficulty—simpler, because no special care or apparatus is required.

It happened that I had been giving a demonstration of carbon development before a photographic society—of course, in the winter session, when the air is damp and the light poor; that is, however, by the way. At the close of the evening there remained one or two prints squeegeed to single transfer paper still waiting for development. These were not thrown away, but were taken home and kept wet until the following evening, when they were found to develop satisfactorily.

The next step was to try if it was practicable to develop a print after drying it in the squeegeed state. The print was soaked thoroughly in several changes of water to get rid of the bichromate sensitizer, then dried. Before I attempted to develop it, the print was soaked in water for an hour or so, when the usual treatment resulted in a good photograph, indistinguishable from one squeegeed and developed as soon as possible after being printed.

Finally, a piece of sensitive carbon tissue was printed as usual, washed until free from any bichromate stain, and dried in daylight. It was kept in a drawer, with no precautions against damp or light, for a month (February to March), when it received the usual soaking preliminary to squeegeeing. Its behavior was normal; it coiled up first in the water, then expanded. At this stage it was brought into contact with a piece of smooth single transfer paper, squeegeed down and put between blotting-boards. Before development it was placed in a dish of cold water for a few minutes, a procedure I always adopt. The print stripped readily—behaved, in fact, exactly as a freshly-made print does in the warm bath. Before putting the matter to the test, it seemed possible that after drying, the carbon tissue with its dormant print, might refuse to adhere to the transfer paper, but this was not the case.

Whilst I should not advocate keeping the print undeveloped in the dry state for any long period, it is often advantageous to be able to defer development without the uncertainty attaching to the storing of a print upon sensitive tissue. This is practicable enough when the printed tissue is desensitized in the manner I have described—*Amateur Photographer*.

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

An Illustrated Monthly Journal of Practical Photography.

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,  
220 and 222 Washington Street, BUFFALO, N. Y.

Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries, \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

Remittances may be made at our risk, by Post-Office Money Order, Draft or Registered Letter, to the order of PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

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We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

VOL. XI.

BUFFALO, FEBRUARY, 1906.

No. 2

## CHATS WITH THE EDITORS.

*Editor Professional Photographer, Buffalo, N. Y.*

Dear Sir: Your esteemed paper contained in December issue a most interesting article on the business end of the profession, a matter that should be most interesting to every professional photographer.

By all means let us have more agitation on the subject of corraling dollars and less on the "fogged plate" and why "Bill Jones's prints fade" questions.

Most of us understand the latter articles, but there are very few who would not be benefited by talks along the line of standardizing prices.

Our magazines and conventions are crowded with stuff that every reputable photographer is already acquainted with; most of us do not need kindergartens, but business ability.

Why not some talk on getting together on the price question? The photographer has only himself to blame for the present deplorable condition of our profession, since any concerted action looking to cutting out grafters, penny men, etc., would have the hearty and helpful backing of the manufacturers.

The Illinois College claim that our profession is equal to that of the law or medicine.

It is pitiable that such falsehoods should be allowed to be circulated; that the photographer *should* be equal is perfectly true; he is equal as far as the time consumed in learning is concerned, but that any photographer of today earns as much as the other professions, man to man, and rank for rank, is so utterly absurd as to need no contradiction to the professional.

Unfortunately such statements are read by many who are not in a position to know and fall victims to misstatements.

Your valuable magazine should contain more articles on business and suggestions on best means of obtaining a standard price.

Congratulating you on your splendid success, and thanking you for the pleasure your magazine affords me, I am

Truly yours, E. J. DAVIS.

The above is a letter received from a subscriber, and as will be seen he is of opinion that we need more articles on the business end of the

profession. So far we are in hearty accord with him, and would like to have the letters come piling in telling us of the manner in which the successful men do business. But at the same time we would like to go on record as saying there will never be a time when the readers of any photographic magazine will understand the questions he condemns. He may understand them and may be able to rattle off the reasons for Bill Jones's prints fading, but he must remember there are others that do not understand. We are publishing a set of questions this month in another department, that were received by mail, by Mr. Felix Raymer, and he has answered them for publication, and sent them to us. These questions have been answered no less than 'steen hundred times in these pages; and yet there are over 90 per cent., we feel confident, of our readers that could not give an intelligent answer to some of them if they were asked of them.

But we need both classes of articles, the business articles and the practical workman's articles. The greatest trouble a magazine editor has is to get people to write anything. They all know what should be done, but none are willing to put their shoulder to the wheel and do it. Now we have tried to get the practical workmen to tell us how to do things, and only a very few responded, and there have been "dead oodles" of would-be business men standing around waiting for a little business reading and telling us to give them something of that kind. Well, we are on hand to do the publishing if you will get your writing clothes on and send in the matter for publication. Show up now, you have the chance.

Referring to our correspondent's letter again concerning the standardizing of prices, we do not advocate the standardizing of prices at all. That is a matter that will have to be settled by every business man for himself. The mere fact of a photographer wanting to have a set of men arrange a scale of prices for him to be guided by shows at once that he is no business man, and realizes that he cannot conduct his own business and wants some one else to do it for him. The man should know his trade better than any other man on the globe, and if he does not, it is his own fault that he has not become acquainted with them. He should make himself known to them and know just what other commodities sell for in his town, and place his prices accordingly. In Asheville, N. C., the prices of board and the necessities generally as well as the luxuries are way up in the clouds. So should pictures be. If everyone else gets the money for their work and products, the photographer should be guided accordingly and place his product up. If he doesn't he is a chump, and all the standardizing of prices on earth would not make him anything else.

On the other hand, in Podunk, Tex., or some other seaport town, prices on everything are way down. The photographer must conform to custom.

We beg to differ with the gentleman again about most of us not needing kindergartens. We rather think we do. The first education of any kind must be of a kindergarten nature, and if we are to be educated in business we will have to begin in a kindergarten way, and the simpler we can make it the better. The trouble today with the photographer is that he has not received a business education, and therefore cannot apply business principles in his dealings with the public.

We agree with the idea of cutting out grafters, and penny men and cut-throat thugs. But the only way to do that is to follow the suggestion made by Dundas Todd of Chicago, at some of the conventions last year,

and for which he was almost mobbed. His idea was to make every mother's son of them stand an examination, and those that could not reach a certain percentage were knocked sky west and crooked. But the "byes" did not take to friend Todd's idea, and we presume it was for the reason they were afraid they could not stand the examination. Todd recommended the idea of a college or institute to educate those desiring an education in photography, and after they had graduated from this college they would have to stand an examination from a board of educators before they could go into the business. The boys went right in the air at the time. But nevertheless we firmly believe it will come to that yet. In fact, we think Dundas Todd is just ten years ahead of his crowd. They will come stringing in after awhile.

Regarding the Illinois College of photography, we do not see just why it is necessary to bring this institution into the matter, in these articles, and will ask that our contributors do not do so in the future. But inasmuch as they have been mentioned this time we think it nothing more than justice that some notice be paid that part of Mr. Davis' letter. The college does not claim any more than is true. Their claim is that the *profession* is equal to any other. *NOT that the men in it are equal to any other men in any other profession.* It is the men that make up the profession, and if we are not getting the money that other professions are getting, who is to blame? Certainly not the profession, but the men that are in it. The reason the men in this profession are not equal to the men in medicine or law, or dentistry is because *there is a law that makes the man wanting to learn either of those professions attend a college and graduate before he can practice.* SEE? WHY HAVEN'T WE SUCH A LAW? BECAUSE THE PHOTOGRAPHERS DO NOT WANT IT. Then whose fault is it that prices are bad and there is no money in the business? There are men in this business that have made as great success as any other profession. What about Strauss, Roach, Stein, Falk, McDonald, Hollinger, Edmonston, Sperry, Morrison, Moses, Thuss, Shoemaker, Steckles, and several more if it is necessary to mention them. Do you suppose these men had a set of men make out a list of prices for them to charge for their work? Not much. The Illinois College of Photography are doing a good work, for they are trying to educate the men and women that expect to go into the business later. And they have made a success of their business that it would pay many to try and emulate. Of course they are in the business for the money that is in it—so are all others that are in any business, or at least they should be.

The main feature and the most beneficial idea contained in Mr. Davis' letter as we see it is the idea of trying to eliminate the cheap Johns from the business. That is all right, but the only way that can be done is to establish a standard of perfection, and that can only be done by education, by having a college, and after that make every applicant stand an examination before a board made up of men that have a national reputation for good work and business principles. Then to make this efficient, there must be a law forbidding all others to go into business. ARE YOU READY TO GET INTO IT THAT DEEP? It will take money to carry out all of these things, and this money will have to come by subscription. WHOSE WILL BE THE FIRST SUBSCRIPTION, AND FOR HOW MUCH?

We will be pleased to have others express themselves, and shall at all times comment on their letters as we think best, but always in a spirit of friendliness and fairness to all.

## NOTICE BOARD.

### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

HAVE you got twenty-five cents? Well, if you have you had better send it to the E. T. Hulbert Co., Gallipolis, Ohio, for samples of their French City and Japanese Mounts, that have made such a hit in the last few weeks. These mounts may be the very thing you have been looking for to raise your prices. Had you ever thought that everything else in the world almost is raising in price? *But pictures are being made cheaper than at any other time since they were first made.* Isn't that a great note? No wonder there are so many people that look upon the photographer as a mere stick in the mud. Get a move on and raise those prices if you want to be looked upon as being somebody. It is the man who can make the people pay him for what he does that gets the things to do. Get new cards and see if you cannot do better for 1906. Hulbert Co. will take pleasure in giving you a boost.

WELL, again has the American Aristo Co. been called upon to add another screaming eagle to their long line, extending down from 1889. Each bird represents another year of fair, honest treatment to many thousand customers. Every time a new eagle lets off a war whoop he makes known the fact that photographers are to have another year's use of good, artistic honest, *permanent* papers. The American Aristo Co. are a howling, yelling, whooping, screaming success, judging from the long line of birds that come prancing down the column, from 1889 to 1906. May they continue to prance, and scream and may many others join their ranks.

WHY not open the new year by presenting yourself with a new lens? You really *need* one of the Bausch & Lomb Optical Co. Plagiatmat F6.8, which would make it possible for you to get fully timed negatives even in these dark days.

SUPPOSE you send to E. T. Hulbert Co. for samples of their card mounts. They supply them from the factory direct to the photographer. Perhaps there may be a saving to you in getting first class goods direct from the makers.

ANOTHER good resolve to add to your already large list is: Resolve to make a few of those exquisite carbons. You have often wondered how certain men make such exquisite prints, soft, delicate, and full of that unspeakable "*depth*" that we all like. Well, very likely they used carbon for their printing medium. Write Geo. Murphy, New York, for information concerning his tissue.

CHANGE the style of your outdoor pictures this year by getting a Cirkut Camera from the Century Camera Co. They will bring double the price of the old-style work you have been doing for years. Make your work different from your competitors, and the cameras will help you do it.

WE have received a copy of the American Annual of Photography for 1906. It sustains its past record for containing solid, practical reading as well as articles by the very best writers of the time. A copy should be in the hands of every photographer both professional and amateur.

HAVE you given the E. W. N. Non-Halation Backing a trial? This is the season of the year when preparations of this kind are specially beneficial. The halation in snow pictures often spoil another wise subject

THE advertisement of The Platinum Mfg. Co. will be found in our papers. They seem to be fair and willing to show goods. We all know what beautiful results can be had on platinum paper, and if there is anything new going in this line, should investigate it. Read their advertisement, and then send for trial order.

HAVE you seen the "Library Edition" by Taprell, Loomis & Co.? If not, why not? They are willing to tell you all about it. The fact of the matter is, any advertiser in their pages will be only too glad to answer questions. That's why they advertise; you know the mounts made by these people, and know everything they make is good. Then ask them about the Library Edition.

OF INTEREST TO THE HOUSEWIFE.—In the February *Delineator* there is much of housewifely interest. Isabel Gordon Curtis' helpful household serial called "The Progress of a Housewife" touches upon the kitchen and its utensils. Delicious recipes for onions and cakes and desserts are supplemented by an interesting and instructive article on "Meat and Its Uses," and the pages of Illustrated Cookery are extremely suggestive. Gardening and house furnishing are other topics of particular interest in the home.

MR. O. H. Peck, of the New York Lens Co., died on January 8th, having been run over by an automobile on January 1st, which caused a severe fracture of the skull. Mr. Peck was born in 1849, and became associated with photography in the early seventies. In 1883 he started in the photo supply business in Minneapolis and later sold the business and moved to New York. We extend sympathies to his bereaved family, and with his many friends regret the unfortunate accident which caused his untimely death.

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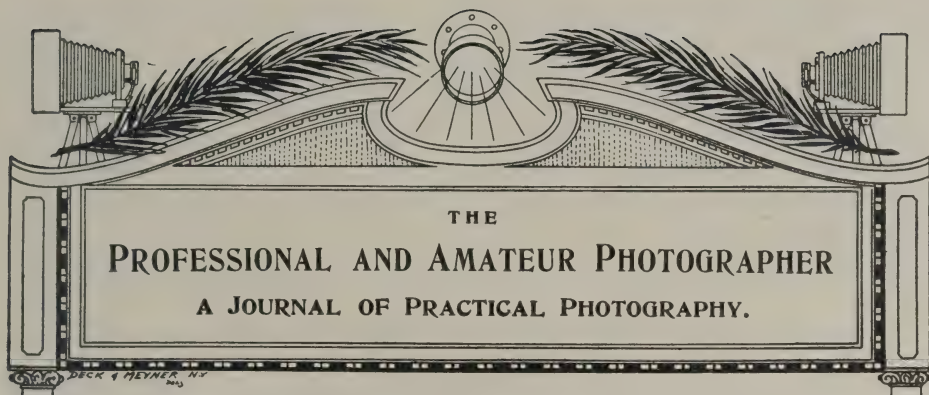
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WINDOW WORK.

PHOTO BY RAYMER.



THE  
PROFESSIONAL AND AMATEUR PHOTOGRAPHER  
A JOURNAL OF PRACTICAL PHOTOGRAPHY.

VOL. XI.

BUFFALO, MARCH, 1906.

No. 3

## WINDOW WORK FOR THE HOME WORKER.

BY FELIX RAYMER.

DURING the past few weeks I have had many inquiries about making negatives at home of the family and friends. This is a source of much pleasure during the winter months to many. There are of course several ways for amusing one's self at home with the camera. But as far as I can learn there are none but have a desire to make pictures of the home folks as they are made in the regular studio. And this is possible if one will give it close attention, and first learn what it takes to make up a good picture and why one picture pleases us better than another. Of course there are no two that like the same picture in all respects. This being so, one has to use his own judgment more or less and make that which is pleasing to him and his friends. But after one has arrived at the point where he knows what class and style of work he likes he will have but little trouble in making the work at all times.

I will give my method for making pictures of the home folks by an ordinary window and think it will prove interesting to some at any rate. In all homes there will be a window that is better suited for the work than any other window there. It is usually best, although not absolutely necessary, to have a window facing the north. This is better for the reason that there is no time during the day when the sun can shine on it, and the light is more or less of the same strength all day. This permits of one making more correctly timed negatives, and one can get the hang of the exposure better. But if there cannot be a window used that faces the north, by a little arrangement the one facing the south or east or west can be utilized. If either of the last three has to be used, it will be well to have the top sash taken out and the clear glass removed and in its place a ground glass placed, so that if the sun does fall on it it cannot get into the room and fall on the subject. In addition to this ground glass it will often be necessary to use diffusing curtains over the inside of the light. The light must be softened so that the glare from the sun does not show in the picture.

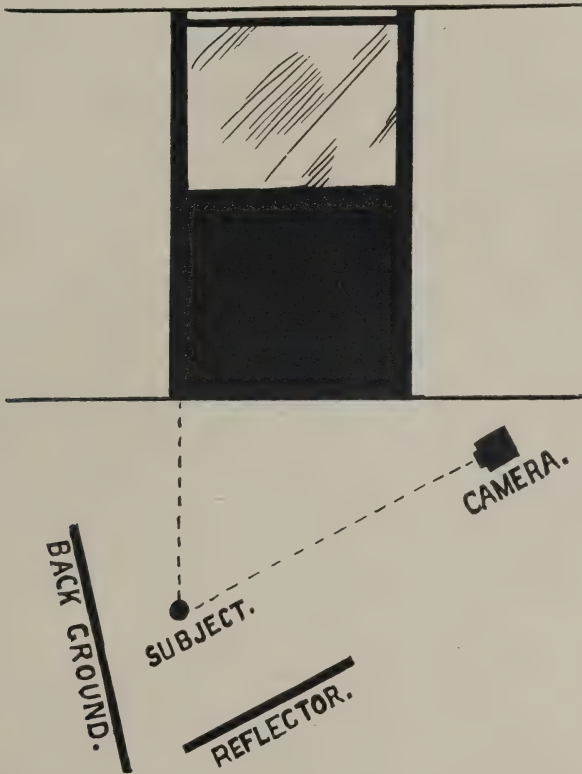
To arrange any window, it matters not whether it faces the north or whatever direction, it must be done so that the light can fall on the subject from the same direction that it would fall if the picture was to be made by the sky light of the professional operator. The main thing to consider, as I have pointed out several times in this department, is the direction the light takes in passing across the face of the subject. If it falls too much from the side we will have a lighting that is too strong and the details in the deepest shadows will be too low for roundness. If the light comes from too high a source, giving too much top-light, we will have hollow cheeks and hollow eyes and heavy shadows under the nose and chin. So it is necessary to get the light falling from a mid-way source as it is in the studio. As soon as the light is under control, as pointed out, it will be found that the work by the window is as good as that made by the professional man.

To make it possible to get the light falling from the window on the subject from the right direction, and the right direction be it understood is about 45 degrees, it will be better to close off all the light coming through the window from a point lower than the subject's head. Of course it is understood that when the subject is seated the light will have to be cut off lower down the window than would be the case if the subject is standing. To make this possible all that is necessary is to take off the shade that covers nearly all windows and which runs from the top down to the bottom, and turn it so that it will have to run from the bottom to the top. This can be done by taking the fasteners that the curtain runs in from the top and fastening them at the bottom of the window. Then place the curtain in them through the pulley at the top of the window and pass the cord to the curtain through the pulley so that when the cord is pulled the curtain will go up. Have a catch of some kind on the side of the window so that the cord may be fastened at any point desired and the trick is done. Now if the subject is standing all that is necessary is to pull the curtain higher and fasten it. It will be found a good plan to have the curtain come to the top of the subject's head, and it will seldom be necessary to change it from that station.

Next have the subject seat herself the same distance from the window that it measures in width (the window I mean). In other words, if the window is three feet wide the subject should be about that distance from it. If it is four feet wide the subject should be about four feet from it, and so on. And in placing the subject do so so that all of the window will be in front of the subject. That is, have the subject posed the same distance from the window that it measures in width, and let her be posed directly opposite one of the side casings of the window (see diagram). This is necessary so that we can get the required softness. The more front light we have the softer the picture, and in making window work the main consideration is to overcome the natural tendency of the window toward giving harsh lightings. This is a measure done by having all of the light fall on the subject from the front. Of course, where we have a wide sky light this is not so absolutely necessary.

Next have the subject face directly at the light as though she was looking out of the window, and then begin to turn from the window very slowly, and when she has reached the point where all of the light has just left the shadow ear, have her stop. There should not be a particle of light on the shadow ear, but do not have the subject turn

any farther than is necessary to just get it off. When this point is reached, look at both eyes, and if there is a small spark of light, called by operators the catch light, in both, no change will be necessary so far as position of the head is concerned. But if there is no spark in either eye it is because the subject is too close to the light or else the curtain on the light is too high. If the subject is the same distance from the light that it measures in width, it will likely be caused by the curtain being too high. Try lowering it, until the sparks of light come into both eyes. When this is done look at the shadow from the nose, and if it is running from the nose to the corner of the mouth the light will be all right. But if it is running too far across the shadow cheek, and



passes above the corner of the mouth, it is because the subject is too far from the light or else the curtain on the light has been lowered too much. Try raising the curtain as high as possible without losing the sparks of light in the eyes, and I think it will come all right.

But the main thing to do is, first pose the subject the right distance from the light. Second, have her turn until all of the light leaves the shadow ear. Third, look for the catch light in the eyes. If not there, lower the curtain on the light until they do come into the eyes. Fourth, look at the shadow from the nose. If it is not right, use the curtain on the light until it is right, so long as it does not interfere with the catch lights. If it does it can only be because the subject is not posed at the right distance from the light, or has the head too low.

Now, place the camera for the view of the face desired. Bear in mind that the lighting must be secured before the camera is placed, for when the light is right for one position it is right for all others. If a front view of the face is desired, place the camera so that both ears can be seen alike. But if a three quarter view of the face is desired, place the camera so that only one ear can be seen, just missing the other. If a profile is wanted, light the subject just as directed, and after everything is right have her turn away from the light until there is just a touch of light on the nose. Do not have all of the light off the nose, but there should be a little shadow just back of it and under the eye. Then place the camera at a point where only one eye can be seen, and the profile is secured.

Use on the shadow side of the face a small white card for reflecting the light into the shadows. This card can be held in the hand while the bulb is pressed with the other hand. Do not use the reflected light any stronger than necessary to get detail in the deepest shadows. When the flesh can be seen through the deepest parts the lighting is all right.

The exposure will be determined by the lens used and the amount of light falling on the subject. As to the diaphragm used, I have never seen the time when I needed a diaphragm in making single figures. Leave the lens open, and this saves longer exposures. The average exposure with the fast plates, with a lens working at f.8. and 16 inch focus I should think would be about five seconds. Try it, and if not enough there is but one thing to do, and that is, give longer. If too much, cut the time down. There is no one that can tell you the exact time.

A lighting made after the directions given here will produce just the effect shown in the half tone of the young man used in connection with this article. If there should be any that desire a softer result it can be had by hanging a white cloth over the window so that all of the light falling on the subject must pass through it. This diffuses the light, and of course produces the desired softness.

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## EXPOSURE.

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BY DAVID J. COOK.

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“WHAT determines the length of exposure?” This is a troublesome question for the amateur, and not a few professional workers. The action of light upon and in the sensitive film of the photographic dry-plate, the formation of the latent image, seems to be a matter of guess work. This should not be; in fact, if one wishes to secure the best results in negative-making, a knowledge of the principles of light's action is just as essential as a knowledge of the factors governing the duration of the exposure. Light affects the sensitive silver salts just in the ratio to the intensity and chemical activity of the light, and length of exposure. Through the photo-chemical action of light the picture is taken. The picture is made first, taken afterwards, and no amount of chemical manipulation can or will make a good picture from one that was not good before it was taken. A negative or print is nothing more or less than a contrast of blacks and whites, of opacities and transparencies.

The image as focused upon the ground-glass is an exact reproduction, in miniature, of the lights and shades existing at that moment on the object to be photographed, and if the effect be too flat or too harsh, or if the contrast of lights and shades is otherwise incorrect, it will be so recorded. First, then, in order to produce the perfect negative the degree or degrees of contrast of lights and shades upon the subject must be right to begin with. Second, these contrasts must be preserved through correct exposure, so that they may be clearly brought out upon developing. Every time one fails to secure a good negative it is due to one or all of these principles being violated. Either the lighting of the object was faulty to begin with, the exposure was incorrect, or something was done in developing to destroy these contrasts. Light, then, is the photographer's best friend, or his worst enemy, and exposure is of vital importance to perfect negative-making.

Exposure renders a certain quantity of the silver salts reducible to the metallic state, the effect of which is definite, and decides the amount of detail and printing density that may be developed. If a plate be under-exposed, the lower tones or shadow portions of the object not having had sufficient time in which to affect the sensitive film, the plate will lack definition and shadow detail. The high lights will be harsh and wiry-looking, and the blacks and whites strongly contrasted, lacking gradations. The negative is too harsh. Under-exposure tends to render the high lights in the print whiter and the shadows darker. On the other hand, in an over-exposed plate the contrast of blacks and whites are destroyed. The light acts too much, and, in developing, the plate darkens all over, uniformly. The high lights are too flat, and lack sharpness. The negative is devoid of gradations, but is, however, full of detail. Over-exposure tends to tone down the high lights in the print rather than to render them whiter. In either case the quality of the resultant picture has been materially lessened.

Exposure also fixes the limit to development, which cannot extend beyond the action of the light. Exposure, therefore, should also be sufficient to allow of the desired printing contrast—contrast sufficient to print with the required strength, by a partial development—development not carried to the extreme limit of light's action. Exposure should be in harmony with the scale of tones of light intensities, and for those parts and those parts only of the object that are desired clearly and distinctly defined, favoring that element of the picture which is of chief importance. If full detail is wanted in the shadow portions, the illumination should be so balanced that they are brought into harmony with the high lights, as exposing too long for comparatively unimportant shadow detail is likely, oftentimes, to degrade the high lights, causing a loss of gradations, hence marring the pictorial qualities of the photograph. A correct exposure exists for every object, under every conceivable condition; there is, however, a latitude—length of time—by which, if the plate be manipulated in development, a good negative may be secured. The two extremes vary considerably. But little latitude can exist for under-exposure, as there can be no development of imagery if the light has not altered the silver salts. On the other hand, considerable latitude exists for over-exposure; therefore, if in doubt of the correct length of time to expose, one should err on the side of over-exposure, trusting to the latitude of the plate to modify the fault.

The length of exposure is the time permitted to elapse between the moment of admitting the light through the lens and again shutting it out, and may vary for a snapshot exposure from one five-hundredth to one twenty-fifth part of a second. It should be given only when the conditions are most favorable, using the very fastest plates.

A time exposure may vary from one-fifth of a second to ten seconds or longer, depending entirely upon the conditions existing at the time of taking the picture. The duration of the exposure is dependent largely upon the source of the illumination, whether the object be luminous, as the sun, or whether it is illuminated, receiving light from an opening, as a door, window, etc., and, if illuminated, whether the object has a smooth, highly polished surface, as a mirror, reflecting much light of great intensity, or whether it possesses a rough, dull surface, absorbing most of the light, and appears dark. Again, if the light reflected appears as violet, blue, etc.—actinic—this will materially reduce the time of exposure, whereas reflected light of a non-actinic character, as yellow, red, green, etc., requires longer exposure, excepting where plates sensitive to these colors—color-sensitive plates—are used. Exposure also varies as the source of light is large and very bright, or small and weak. The quality of the lens, if of greenish-yellow glass, or smoky appearance and containing many reflecting surfaces, materially affects exposure. In addition to these principles, and of equal importance, is the size of diaphragm to focal length of lens used, season of year and time of day, distance of ground-glass focusing screen from lens, and speed of plate.

The judging of exposure is largely a matter of personal experience. Exposure meters and scales may aid one if used with intelligence; but by closely comparing conditions and final results, the judgment will become so trained by practice that correct timing will become a part of feeling or intuition. No set rules, therefore, for exposure can be made to answer for each individual; he must formulate his own in accordance with his views of the fitness of things. Four principles will, however, govern this largely at the moment of taking the picture, namely: The brightness of the image as pictured on the focusing screen, color of the object, distance of the plate from the lens, or size of the image, and speed of plate.

Photography is merely writing in light, hence no stage of it offers any particular difficulties to one who will exercise a little care and judgment, and who will concentrate his knowledge and skill in an effort to perform each operation correctly, placing no dependence upon after manipulations to rectify errors.

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### HERE, THERE, AND EVERYWHERE.

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A GOOD one solution mercuric intensifier can be made as follows:

No. 1.	Chloride mercury . . . . .	60 grains
	Water . . . . .	1 ounce
No. 2.	Potassium iodide . . . . .	90 grains
	Water . . . . .	2 ounces
No. 3.	Hypo . . . . .	120 grains
	Water . . . . .	2 ounces



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Add No. 1 to No. 2 and shake well until a red precipitate is formed, and then add No. 3 and it will dissolve the precipitate. The plate is to be immersed in this solution until the desired intensification is reached, after which it must be washed well.

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To make a rubber cement take:

Carbon bisulphide . . . . .	5 ounces
Gutta percha . . . . .	5 drams
India rubber . . . . .	10 “
Fish glue . . . . .	20 “

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A good sulphide toner for bromides is made as follows:

No. 1. Ammonium bromide . . . . .	300 grains
Potassium ferricyanide. . . . .	300 grains
Water . . . . .	20 ounces
No. 2. Sodium sulphide . . . . .	100 grains
Water . . . . .	20 ounces

Bleach the print in No. 1 then wash, and tone in No. 2 until desired tone is reached, after which wash and dry as usual.

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There are many operators that do not understand the term *modeling*. While in conversation with one a few days ago he referred to modeling in connection with his lens, evidently thinking he had an instrument entirely different from all others. This is not the case, as the lens, stop, nor developer control the modeling of a negative, although they all have a bearing on it. But first, the modeling must be done under the light. If the lighting is not properly done, to secure the modeling, no lens will make it right. Modeling is nothing more or less than the rendering of certain flesh tints or tonal values in their proper weight and so that the shape of the object photographed is secured. If the object is a ball, the lighting will model it so that it looks *round* like a ball, when properly done. If the object is a person, the lighting when correctly done will show that it is a person, and this is the modeling. But if the lens is not properly used, as, for example, it may be stopped down too small; it will destroy the modeling, by bringing up the distance to a level with the middle distances, thus destroying perspective, and in doing so destroying roundness, caused by modeling. Over developing will also destroy the modeling by bringing one flesh tint up to another, doing away with the tonal values. Of course the retouching may destroy the modeling too, but not so much as the lighting and the developing. So far as the retouching improving the modeling is concerned, it does not do it. There is a mistaken idea prevalent among certain retouchers that they have to do something to make the modeling better in every negative that comes to them. But as an actual fact there are more negatives ruined by the retoucher than there are improved. When the retoucher learns that all he has to do (and that is as much as he can attend to well) is to take up the work where the operator had to leave off, and finish it, he will become a good retoucher. He

should not attempt to make better what the operator *did*, but rather do what the operator could *not* do. That which the operator did is a thousand times better than the retoucher can do, it matters not how poorly the operator did it nor how well the retoucher did his work. But there are things that the retoucher can do better than the operator, and it is for him to learn what these things are, and the modeling of the negative is one that he can not do as well.

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It sometimes occurs that we want to copy blue prints, and violet ink, such as made with typewriter. To succeed best we should use a very deep yellow or red screen and a plate that is sensitive to green.

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## POINTLETS AND TIPPLETS SUNG TO RAGTIME.

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BY YOUR UNCLE KRIS.

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THE world "may owe one a living," but it does not necessarily follow that it owes one a "hand out." The living must be earned, and collected. Are you *earning* yours?

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You may talk about your "blue blood," all you want to, but I have found the good old crimson kind more healthy.

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Honesty for policy's sake is the rankest dishonesty.

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Two men met on the street, one a Russian, the other a Japanese. "Howdy, my *Japonica*," said the Russian. "Ah, there, my Czardine," hailed the Jap.

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"Did any one ever see a perfect woman?" thundered the lecturer. No response. "Did any one ever see a perfect man?" he thundered again. Slowly a very meek individual climbed to his feet and stood with bent head and downcast eyes. "Have you seen a perfect man, sir?" demanded the lecturer, with an accusing finger pointed at the meek one.

"Well," said the meek one, "I can't say as how I have seen him, but I've hearn tell of him three times a day for 365 days in a year for 12 years. He war my wife's fust husband." He sat down amidst a thundering silence.

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The 20th century idea is: "Be sure you've the might, then go ahead."

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An old adage is: "Be honest with yourself." If a fellow was to try being strictly honest with himself for just one hour, he would be one of two things, either a raving maniac, or a suicide.

“Does you recon Slouchy Slowcum stole dat Harvard diploma he talks so much about?” asked weary Willie. “Nope, he haint bright nuff fer dat; he got it natural,” answered Meandering Myke.

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We are told that we should observe etiquette on all occasions. What is etiquette? It is a mask, a barrier, a cloak, a disguise, a pretense, and a living lie! It makes it possible for us to hide our real characters from each other. It is acquired, smeared on. It comes from the head, and our greatest liars, rogues, and libertines are the greatest adepts in etiquette. Courtesy and courtliness come from the heart, and spring forth spontaneously. It is a part of some and cannot be smeared on as can etiquette. A courteous man is a man superior to his fellow man, for in him there is a touch of godliness. The man of etiquette is a tool of the devil, for in him dwells deception, misrepresentation, lying, and licentiousness.

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One of the things that makes it so funny to get married is in not knowing that you will likely change your mind.

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Don't think because a man slaps you on the back and says, “Hello Bill,” that he is your best friend, but rather ask him how much he wants.

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Self-confidence is a great thing, but 'tis but a step to conceit. Be careful and not take the step.

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Don't talk fast to make people think you are a good talker. They will find out all-right what you are, and the least said by you the better their opinion. When a man says little he gains the reputation for being a deep one. When he says much it does not mean that he knows much.

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Some people are peculiar, and fondly imagine it is individuality they possess. There's a difference.

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Just because an employer wants a man to do his *best* does not mean that the employer is a fool or a crank. The reason he is an *employer* and not an *employee* is because of his doing *his best*.

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Whenever the time comes for you to bite, be sure you bite hard, but don't “bite off more than you can chew.”

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There has never been and there will never be an accident of any kind but what Mr. Wise Knowitall will be there to tell how it could have been avoided.

Your morals and your thoughts are of just the standard that your associates make them. You are no better than the lowest type of human beings you associate with. "The strength of a chain is known by its weakest link."

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A little head does not mean that its owner is a fool, neither does a large head always mean that the owner is a wise man.

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A man can always tell when his horse is going to balk, but I'll be hanged if he can tell when his wife is.

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When a man says he is a "self made man," he may be apologizing, for it, and not hinting for a compliment.

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I have heard it said that "thinking improved the mind." I take their word for it, as I cannot say that I have noticed very much improvement in some people.

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Do not lament over what you should have done, but get busy and do something else. "Let the dead bury the dead," and the past is dead.

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## PICTORIAL AIM IN PHOTOGRAPHY.

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A Lecture delivered by Mr. Archibald Cochrane at the third General Meeting of the Edinburgh Photographic Society for Session 1905-6.

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I HAVE drawn together some thoughts on a subject that must be frequently in the minds of those who are interested in the advancement of pictorial photography. Many are speculating on the tendencies of the movement, what school is most likely to "catch on." I shall, to-night, attempt to find out rather what school is most likely to "hold on." I do not urge you to follow any particular school with which you do not feel in sympathy, because its work is in vogue at the moment. Successful work is not done in this way. Rather I shall attempt to determine what, in any school, is best for us to emulate, and what influences we should resist, being guided to my conclusions by dicta that are applicable to art in general and pictorial photography in particular. To what should we bend our best energies, and in what direction should we who love the pictorial in art direct our aims?

### THE PICTORIAL APPEAL TO EMOTION.

We had better begin with the essentials of a picture. I take it for granted that we are all alive to the importance of pleasing line and good composition, not to mention a strong feature of photography, the charm of chiaroscuro, the "intercourse of light and shade." I want to go on to something higher than this. What constitutes the artistic quality which most of us seek earnestly? The Photographic Salon organized by the Linked Ring is probably the best exhibition of pictorial photography that is available for us

to study, and what do we find is the qualification of admission to that important assemblage of photographic pictures. Here we have it, "Work only admitted which shows personal artistic feeling and execution." This seems a subtle rule to measure work with, yet it works well. Amongst those who have educated perception it is quite wonderful how quickly the necessary quality is discerned in a pictorial contribution. It is a puzzle to many aspiring pictorialists to know whether their work will make this appeal. Is it definable what is this artistic feeling and quality? It is not easy, as it is not easy to explain the charm or some other quality we love a picture for. Is the artistic feeling we appeal to uniform? No, not entirely, but wonderfully nearly so in those who have educated perception. (I qualify by the use of the word "educated," as those who are in a process of art development may have a less sensitive emotional nature, or may misunderstand the intent of the work they are observing).

A picture which has artistic feeling is one that will appeal to the emotional side of our nature, and will create a feeling of loving sympathy with the work; a yielding of ourselves to its influence. The artistic achievement will be in proportion to how much we are made to feel. Do we feel with the artist and get a new standpoint of understanding? Our soul opened to sympathetic response where it had been dormant before? In this appeal to our emotions through our visual sense we seem to have more of the intellectual quality than is the case with music, where we are made to feel certain emotional experiences without being told what it was all about. You feel, in listening to the strains of a soul-stirring Largo, a sadness almost to tears; you know not why. Because of the simplicity of the emotional appeal to music many think it the purest form of art. Others again desire to have words to the music, or at any rate a descriptive programme indicated by the composer as to his emotional intention. In this case music becomes more nearly analogous to the appeal of the picture where we generally know "what for" we feel a certain way about the work. Whilst it is a true and rich experience for humanity to have a susceptible emotional nature, still this must be balanced with reason, and held in proper proportion. We must not be over-emotional. The young art student, particularly if he go to finish in Paris, and has come under the influence of the French ateliers, often allows his emotional nature too much ascendancy. His soul is being continually swept with hurricanes. He does not talk calmly, but indulges in rhodomontades. He works at a high voltage (his best point). He comes to consider these moods as the true manifestation of the artistic soul. This passionate artist deals with Love, Hatred, Death, Blood, Passion, Poison, everything, in fact, save Piety. When a photographer comes alongside such an ardent soul, he hides his picture-making machine, and wisely refrains from indicating that he had any design on the emotional preserves of his friends at home. If he have no desire to bring down the thunder, he can spare himself a rich emotional sensation by keeping a discreet silence. The photographer will be found plying his art later on, and we may venture to assert the claim that we can, with our pictorial work, make men and women feel with emotional intensity, as deeply as can the painter, and in some cases the musician. We may produce slight things, the equivalent of the Gavotte or the Intermezzo in music, which appeal to little beyond the pleasure of the senses. But ambitious workers will one day want to produce something big that will appeal to the greater and nobler emotions.

#### FEELING AS A JUDGE OF PICTORIAL QUALITY.

Now, perhaps, it is wrong of me to start on such a high platform. For, when shall we see a gallery full of photographs (or for that part of it, paintings) making an appeal to our inner nature? Probably, never! The

bulk of words stops at being a correctly laid out composition and showing expert handling. We may see this kind of work, and, although thinking it all very good, yet we are untouched by it. It is possible for a pianist to be a great executant and yet not an artist, and although many are satisfied with the digital exhibition, yet it is the artistic quality that is so precious. The same with the photographer. He may be an expert technician and yet not be an artist.

Although I have stated that emotional effect is generally associated with an idea, in painting and photography, yet it is also true that the beauty of a line, which makes no intellectual appeal, may make us feel pleasure and joy. So also may color arrangement; but the nobler emotions in graphic art seem only to be awakened when there is some intellectual suggestion.

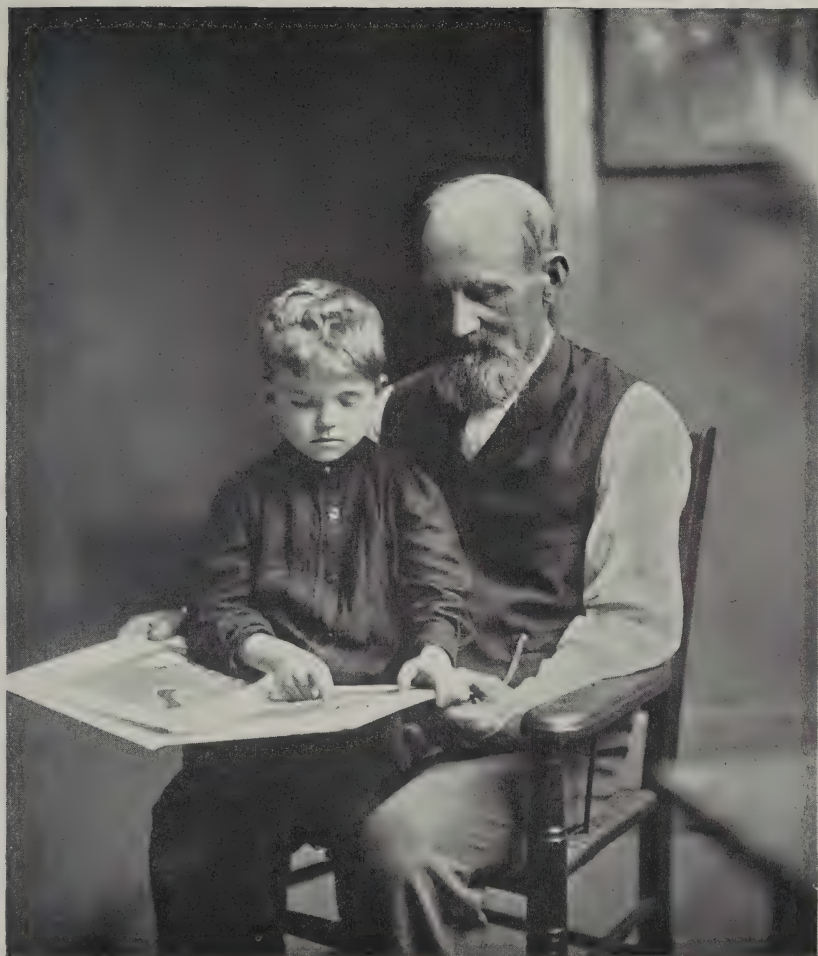
The great judge, Feeling, presides at the bar of art, and there is little use in trying to overthrow his rulings. You listen to a song, and if you do not like it, no man need attempt to reason you into liking it (you know better than to attempt the task yourself). In the picture world it is much the same; you will not succeed in reasoning yourself into liking a picture if your feeling is against it. The dislike in the case of a picture is more intelligent than in the musical instance, as we are linked up more closely to the intellectual in our department of art. Yet feeling is the supreme judge. You feel that the modeling of a face is wrong, and you may not be able to say where, yet the feeling is justified. It may be that the planes are wrong in the tonal scheme of a picture, you may not be able to say what is amiss, still you feel that the rendering is not right, and such a feeling may generally be relied on. I have not time to go into what constitutes this feeling by which we are guided, but it may suffice if I say that it is a product from observation and stored up deductions from past experiences in the mind. When we find that our feeling is against a picture, it is not an unintelligent prejudice against the work in view, but is really the attitude of a trained emotional nature. When we feel admiration for a picture we may have this feeling without having taken thought for what we liked it. If we were to analyze the work, we should find that there was full justification for the feeling. The necessary canon of art had been attended to, and there were beautiful features so arranged that the appeal went straight to our emotional center, the "seat of fond delight."

Now, I want for a little to consider certain features that go to build up an effective ensemble that will make a sure appeal as being an artistic work.

#### AVOID THE COMMONPLACE.

Now, first of all, the subject. We are told that this may be anything "if paintable." I would recommend that in our branch of art the subject should be as important as we can find to do, so that our minds and aspirations may be lifted up continually. To lavish study and observation on an accurate representation of an unimportant subject, such as "copper stew-pans," would be a waste of our talents. The technical achievement may astonish (a cheap emotion) at the moment, by its resemblance to real stew-pans, but when all is said and done, the real culinary utensil will be as satisfactory to look at, and it also will have a gastronomical interest that the other lacks. Subjects into which no artistic feeling can be infused should be avoided. The subject must appeal to the worker or he cannot put feeling into it. One cannot play a piece of music with artistic feeling if he is not moved by the composition which he is performing. All that can be expected of the performer (even if he be a great maestro) is, that the performance is unexceptionable as regards accuracy and technique. If the character of the subject be lofty, the pictorial worker's imagination will be fired, and his emotions touched, and in time, if his rendering be successful, we will share in his experience.

The subject should show originality in choice. There is rightly high value



BY I. W. DICKEN,  
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given to this feature, as there is no over-supply of the inventor. Some do not approve of the commonplace subjects being treated by some of the men of the new school. But such objectors should remember that original work of this kind was also produced in the good old days. I have heard devotees of the Royal Photographic who date away back to the wet-plate times, and who are of a very reminiscent turn, speak with tears in their eyes of Davison's "Onion Field." No modern work seems to affect them like this.

#### PORTRAITURE.

The most important branches left for fresh and successful photographic work are portraiture and landscape. In portraiture, photography will probably reach its highest pictorial realization. In no other class of work has the worker such opportunity, and the arrangement so much under control. There are few painters who could model a face as it is being done by the camera in skilful hands. It is said that the lens cannot see below the surface of the sitter. A painter is supposed to chronicle the inner qualities and characteristics of his sitter. This is accomplished at times, but, as a rule, the portrait painter is baffled to get correct resemblance of the outer man without attempting the interior. As I have already said, it is in this class of work that photographers will rightly take a high place. At present among us there is a tendency to run too much to one class of subject, such as the "mother and child" style of thing, which was started in the American nursery a few years ago. A worn groove should be avoided, unless one feels that he can "go one better" than anything as yet realized.

#### LANDSCAPE.

For landscape work of the highest class we must get into sympathy with Nature. I sometimes think that the photographer in us is apt to kill the poet. The hunt for pictorial "bits" would appear to preclude the poetical possibilities. We have not the leisure to get into the contemplative mood of the poet. "What will compose?" is our feverish query, and it seems to occupy the mind more than any consideration of Nature's mood. We are told, "Yonder is a beautiful sunset." "Yes," and you recognize that there was a day when you admired such a sky, but now, alas! you know that it does not compose, therefore your interest in it is lukewarm. The color may suggest to you that a tissue of that color would be suitable for a really good sunset. I say that I think it is unfortunate if this represents a common experience. The painter is more happily circumstanced. He can give all the days of a month to study his "bit," and with so much leisure he can well spend the time to get into the spirit of the scene. One cannot rush this mood, although we must be busy when we are making records of a scene, and prosy thoughts may fill the mind, still, if we cannot at that moment, then at other times, we must make an endeavor to get into close touch with the spirit of Nature. We must be susceptible to Nature's moods before we can adequately attempt to portray them. There is certainly great difficulty in getting subjects that will compose artistically. Should he succeed in finding a well laid-out picture in Nature, the expert artist-photographer may be trusted to make the most of his opportunity. If the worker knows how to manipulate his process nothing will be lost of the spirit of the scene. He will have to give up the color, but by skillful development he will give as near as possible its equivalent tonal values. It is seldom, however, that we can put a satisfactory scenic setting before the camera, and we cannot import into the scene wholesale pictorial features in the way that Turner has embellished his canvases. One can do something, certainly, by the use of several negatives, and combining these studies into one picture. Great knowledge

is needed in this, to get the tone values into their proper relation. In all such attempts it will be necessary to employ much handwork on the negatives. This, however, should be kept down to the least possible amount, as the handwork will never rival the quality of the detail work of the negative. Some work (in keeping with the quality of the negative) can be added with tracing paper as a backing, but I am of opinion that there is a loss of quality if carried too far. Before we know it, an artificial, unreal quality will have come into the work that will be repellant to the observer.

#### FIGURES IN LANDSCAPE.

If figures are introduced into landscape they are apt to be self-conscious, and prove hurtful features in the composition. Unless the figures take their place naturally in the scene they are better omitted. There should be some motive for them being introduced. I noticed some nudes at the Paris Salon, introduced into a landscape scene, without any "motif." The realism of the rendering showed that the model was clearly embarrassed that she should have nothing to do in the field. It would not have improved matters to have pictured her pinning up a washing unless it were to show the poverty of the lady's wardrobe, and that a change was not available. If figures must be introduced then they must be engaged at something sanely appropriate.

Before passing from this head I might remark that figures should be small if the interest is centered in the landscape. If the study of the figures be of primary importance then they should be large with a landscape background. If the figures be of medium importance they will share the interest with the landscape. This makes rather a trying arrangement, and the eye is at a loss where to settle.

We cannot find chosen landscapes of beauty to our hand, it may be; but ordinary material is sometimes lifted to a state of beauty by the atmospheric conditions and the quality of the lighting. This is our chance, and the earnest worker must always be on the lookout. Do not say "We cannot get away at the moment." Fortunately we often can, as the best effects are generally at the end of the day. Broad daylight effects are seldom successful. The charm comes with the morning light, or with the even more beautiful evening rays.

#### THE BANE OF FALSITY.

We hear much about "truth to nature." Now this sometimes puzzles the worker, who thinks that his negative suffers from an overdose of stern facts in all their naked truth. Such truthful rendering of so many facts is eminently useful for a study, but these facts must be put into their relation to the picture as a whole, by sunning down, or in some other way lowering certain tones or softening focus of other parts, and thus simplifying the appeal to the eye. Yet at the same time whatever is rendered in the picture must be true to what it purports to represent. A natural object that is imperfectly represented as regards texture, modelling, or tonal value, must be repugnant to the observant eye. So that we photographers must "take heed where we stand lest we fall," by attempting modifications of our scene. We may still be true to the structural quality of our pictorial material, and be able to idealize the scene. An imaginative rendering must always be more lastingly interesting than an accurate transcription of a landscape. At the same time we must show true observation of Nature's moods, an intimate understanding of all the works of Nature that we may attempt to portray. In this branch of work we must strive after originality, as mentioned in the case of portraiture. There is too common a tendency to look at nature through the successful exhibitor's spectacles.

#### SCHOOLS OF PHOTOGRAPHY.

I should like to say something regarding the different schools of photography. The Edinburgh school has always been academic, producing good, sound, reliable work. (This is very temperate language.) Notwithstanding its attainment to good things I am of opinion that no harm would be done if more outside influence could be introduced. Some new varieties of beauty grafted on to your flourishing growth. I remember a picture shown at one of your exhibitions some years ago, which was a departure from the style of work usually shown here, but it did not create a vogue, and there were no workers influenced by its direction or tendency, as far as I know, and yet I think it was one of the finest pictures I have seen on your walls, as far as my knowledge of your exhibitions goes. This medalled picture was of a "Man Drinking." The focus was pretty soft, if I remember aright. It was, as I have said, a very new style of thing in your exhibition, but this successful example did not alter the direction of your aim to any appreciable degree. You do not experiment readily. You are, no doubt, satisfied with the solid reputation which you have built up for your society, and you naturally do not wish to jeopardize your position by any risky departures from the traditional class of picture.

It would interest you to see the material that a leading American worker utilized for picture making when in your picturesque capital. These pictures were not always captivating, but the freshness of the standpoint was a revelation. There is an abundance of material down in some of those old lanes and narrow thoroughfares that would make delightful gum pictures with the quality of a rich etching.

A recent etching, shown in London, was of "Ayr Prison." Here we have a suggestion for some Edinburgh worker. He might show his intimate knowledge in a realistic rendition of "Calton Jail."

#### AMERICAN ECCENTRICS.

Seeing that we have made an allusion to American work, we may as well proceed to consider this school, which is as far removed from the Edinburgh methods as are the countries geographically. The most striking feature of Transatlantic work is its freshness of outlook. Things that have never been done into pictures before are now made to do duty, and are worked up assiduously. In this country we did not utilize such material, as we did not see that a picture could be made of it, and many of us do not see that a picture has been made of it. Many of the things put forward by the American school would give one the impression that pictorial subjects were exhausted, and that they must use commonplace material with a big dash of the personal in it to make things hum. Often this style of things succeeds on account of the daring exhibited by the worker in making the attempt. If the thing is done with the necessary degree of courage it will always be sure of attracting attention at exhibitions. This class of work is put forward with cheek, and this is often the only Whistlerian attribute it possesses.

But whilst there is much eccentricity that we do not approve of yet there is a large amount of work being produced on the other side that shows a striking amount of insight into subjects that will yield them pictorial material. These American workers make us look again at ordinary things, and we find that we had overlooked something that was quite precious. The leading American workers show us that they have gripped the great pictorial truths, and they are revealing to us how they can make them serve their purpose. Although I am opposed to much of the American pictorial produce, still I readily admit that the pictures produced by photography which have made the highest appeal to the spiritual and emotional in us have been produced by Americans.

A "ROUGED CORPSE"

The German school cannot, I think, show us any lead that would be of any advantage for us to follow. They have carried color printing in gum a considerable distance, but these essays have no æsthetic value. The gradations are clumsy, and the colors administered in large, even masses or half-tone. It would be better to learn to paint the picture from the start. One could soon reach the point that these colored gums would occupy in the painting world.

The French have produced some striking color works in multiple color gum very much resembling pastel. These, although carefully done, have no color quality so far, judged from a painter's standpoint. Something more may be done by this particular method, but by the time it is satisfactory the process will not be essentially different from painting.

Some of the work at the Salon this year had tinting on some of the lights, such as touches of yellow. I do not know how it would appear to a painter, but to me as a photographer it suggested chemical dissolution. Any one who had not experienced a chemical discoloration might not have this feeling. I should not like to say that this coloring habit will not go further; I fear that it will, now that the lead has been set by illustrious workers. That which I have seen with tinting has not favorably impressed me. But it is within the bounds of possibility that complete photographs may be colored by hand some day, and it need not necessarily be bad art. That would depend on how it was executed, well or ill done. An art critic has likened a colored photograph to a "rouged corpse." This is a wee bit hard, but probably it would be found to be near the truth as regards the bulk of such productions.

THE PRINTING PROCESS.

Perhaps I should say a word on process before closing. By what printing medium shall we express ourselves? Our aim might be right, and also our achievement as regards the negative and the preparation of it for printing, and yet fail to get what we want in the print. The better way is for every capable worker to judge for himself. He should print from a good negative a number of copies in different available permanent processes, and choose the most artistic by the results. The carbon process has hitherto given me the results I desired. Gum has not tempted me up till now. I did not succeed in getting as satisfactory prints by gum as I had by the process I already practised. Gum was in my hands too erratic. My experience was something like that of a regular exhibitor at the Salon. I asked him why he had not sent a certain subject in gum. His answer was delightfully candid "I had not time."

I am taking a new interest in gum since some paper of a Scotch make fell into my hands. I did not believe that it was possible to get such uniform results by this process, and it was a pleasant surprise to me to find so much control possible, and yet have a straight out print if such was desired. Although wrong in principle yet there seems to be a working point where the difficulties can be got over and a compromise reached if the coating be thin enough. As regards the recent London exhibitions, I did not find that gum was advancing, either in popularity or in performance, as might have been anticipated, but I am of opinion that recent developments are likely to bring this process into much greater favor. Now, in conclusion, I would urge that the great thing for us as pictorial workers is, that our powers of appreciation of what is artistic be developed to the highest point, so that we may be quick to seize fleeting opportunity. Art is long, but the time for practise is brief.—*British Journal of Photography.*

## CARBON EFFECTS ON GASLIGHT EMULSIONS.

BY H. G. MORGAN HOBBS.

WITHOUT making any claim of originality for the effects which may be produced by the means mentioned in this short note, I think there must be thousands of the younger generation of photographers to whom the possibilities of a variation of the usual black and white results on gaslight papers and postcards are a closed book, unknown and undreamt of.

There are, of course, several well-known toning systems—the hot hypo-alum bath, with its inseparable messiness; the sulphide toning process and its abominable smell; a method of toning by means of copper and several others, all of which involve additions to the usual procedure—and it is useless to shut one's eyes to the fact that the average amateur photographic practitioner is very loth to spend more time or trouble than he just *must* in getting his results.

Therefore, if by any means it is possible to vary the color of the final print without any extra bath at all, obtaining with certainty, by simple exposure and development, any tint in the scale, from light brick-red to black, and even olive-green, through the gamut of red chalk, orange, warm sepia, and standard brown, such method at least deserves trial by all those whose business calls relegate their photographic opportunities to the evening, when at this time of the year want of daylight compels the use of artificial light for any work that comes along.

Judging from the monotonous sameness of the tint of the majority of the slides shown on the screen at the "lantern evening" of an average society (even when the work is from many different dark-rooms), and considering the approval meted out to any divergence from the usual black and white result, it is evidently unknown to very many of the junior members that by merely using a gelatino-chloride plate, such as the Alpha, and a restrained developer, while *over-exposing* the plate, a very fine series of tones, from brick-red for excessive over-exposure, to an olive-green for approximately correct exposure, can be obtained by development only.

Now these gelatino-chloride plates are very slow and are, in fact, coated with an emulsion very similar to that used on the various gaslight papers, in which the sensitive medium is silver chloride in suspension in either gelatine or collodion.

From this the reader will see at what I am driving, viz., that by the use of gaslight papers or postcards and various degrees of over-exposure, prints may be made giving all the colors (except blue and green) obtainable by the carbon process, and so a delightful change be effected in your album, without any variation of your usual proceedings or abandonment of your cosy fireside.

My experiments were made with four different makers' brands of gaslight post cards—three matt, and one semi-glossy; the latter with its slightly shiny surface apeing its superior, carbon, with great success.

I began by burning one inch of magnesium ribbon about three or four inches from my negative (a somewhat dense one), and developed in a dilute solution of imogen sulphite,—developer, 1 part; water 3 parts—a developer which is very simple to make up, works cleanly with papers, and gives splendid negatives for carbon printing, with clear high-lights and plenty of contrast.

On developing this exposure the image came up slowly, of a light red color, which gradually darkened with prolonged development to a deep red brown.

I then tried an inch and a half of ribbon, which produced two curious effects. Firstly, the *undeveloped* card showed a distinctly visible, though, of course, faint image of the picture *printed out* on it; and, secondly, the image took a longer time to appear than in the first case, and refused to develop beyond a very light brick-red.

With two other prints and the same negative I reduced the magnesium to half an inch and a quarter of an inch of ribbon, and slightly increased the distance from the negative up to about six inches, with the result that I obtained warm sepia and standard brown tints respectively, removing the prints when these tints were reached.

I next repeated the last two exposures on fresh cards, and, allowing development to go beyond the stage just mentioned, obtained as final results a dark brown-black and a black-green tint, the latter resulting from the shorter exposure.

The gaslight papers of different makers appear to vary in speed by as much as three to one, but a test or two will soon show whether the reader's particular partiality is relatively fast or slow, and between what limits the results desired are obtained, remembering that the longer the exposure the lighter red is the image when first it appears, and if the exposure is too excessive it will be very slow in darkening, and perhaps refuse to change at all.

The curious part is that so far from the image flashing up in the manner of an over-exposed plate, it would seem that the more excessive the exposure, the slower the image is in appearing, and it also tends to remain at the lower or red end of the color scale.—*Amateur Photographer.*

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## PHOTOGRAPHERS' ASSOCIATION OF ILLINOIS.

THE Executive Board meeting of the Illinois Photographers' Association met in executive session at the St. Nicholas Hotel, Springfield, February 19th, with the following members present: Victor George, President; Samuel W. Stout, First Vice-President; J. K. Smiley, Secretary; R. H. Mann, Treasurer.

By unanimous vote it was decided to hold the convention in the auditorium of the State Arsenal at Springfield on May 22d, 23d and 24th.

The following awards were decided upon: Grand portrait prize, open to the world, six portraits, thirteen inches or larger. Award, Silver Loving Cup. Entry fee three dollars.

Class A. Open to all Illinois Photographers, six portraits, nine inches or larger. First award, Gold Badge. Second award, Silver Medalion.

Class B. Open to Illinois cities of fifteen thousand or less, twelve portraits, cabinet portraits or larger. First award, Gold Badge. Second award, Silver Medalion.

Class C. Open to Illinois cities of five thousand or less, twelve portraits, cabinet size. First award, Gold Badge. Second award, Silver Medalion.

Cabinet Class. Open to all Illinois Photographers. Twelve cabinet portraits. First prize, Gold Badge. Second prize, Silver Medalion.

Miniature Class. Open to all Illinois Photographers, twelve portraits, three inches or under. First prize, Gold Badge. Second prize, Silver Medalion.

Special Class. Open to all Illinois Photographers, twelve baby portraits, cabinet size. Prize selected.

Smith Trophy Class. Open to all Illinois Photographers, six portraits, nine inches or larger, as per the usual conditions submitted by the donor.

No awards will be given where the rating is below 70 per cent.

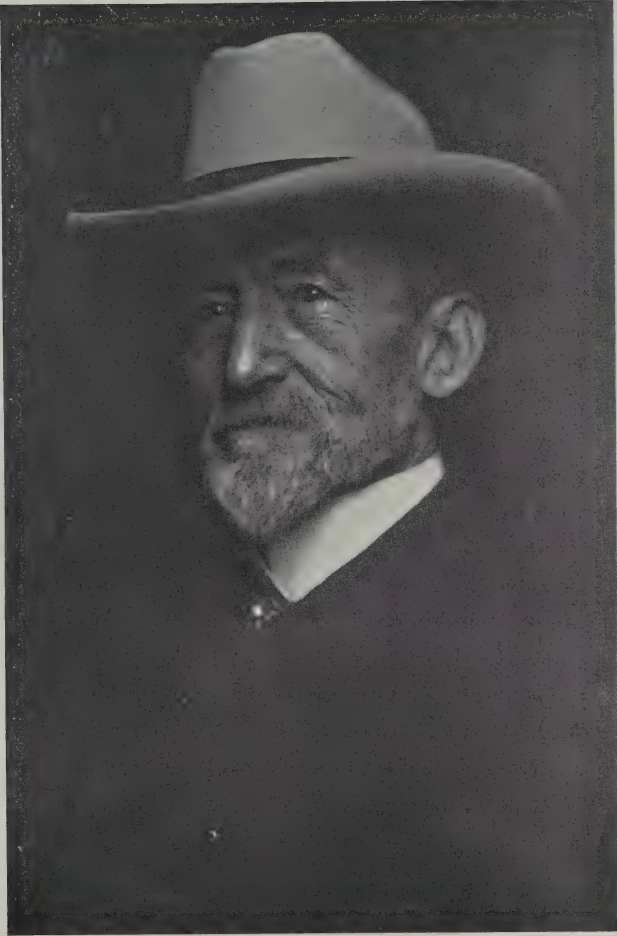
The rating will be given as follows: Lighting, 25. Chemical effect, 25. Posing, 25. General effect, 25.

The officers will not enter into competition.

It is preferred that exhibits be framed, but no glass must be used.

Any Illinois Photographer of good moral and professional standing, either employee or proprietor, who will agree to abide by the conditions and to use his best efforts for the advancement of the profession and this Association is eligible to membership in this Association.

J. K. SMILEY, *Secretary*, Kewanee, Ills.



BY C. J. VAN DEVENTER,  
DECATUR, ILL.



## THE POLICY OF THE NIAGARA FALLS CONVENTION, AUGUST 7, 8, 9 AND 10, 1906.

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BY CHARLES WESLEY HEARN, PRESIDENT PHOTOGRAPHERS' ASSOCIATION OF  
AMERICA.

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A CONVENTION that is designed to be upon a basis of more fraternal professional courtesy, to educate our members to be broader, busier, and more successful business men, with the product of our skill made upon honor.

While not desiring it to be understood or implied that I am personally abating a single iota from advocating the persistent pursuit of the higher ideals in photography, or the tenacious holding of any measure of success toward this end that any of us may have acquired, yet I feel that I would be false to myself and unworthy of the great honor and trust reposed in me if I did not define, and attempt to carry out to a successful issue the above defined policy, *which I think is the urgent need of the hour.*

The artistic side of photography has for years been the loudest, and oftentimes the only note struck upon the platform of our conventions. Those of our members who prefer that this should still continue to be the dominating idea, or at least divided up as usual with other objects of interest, are urgently requested for this one year to let the art instruction be derived solely from the fine pictures that your officers will endeavor to collect together for this purpose.

Most successful results are obtained by concentration of efforts toward a specific end, and bringing all forces to bear toward that accomplishment. With your kind co-operation I will try to so serve you that the mapping out of the details of this policy with final accomplished results will prove beneficial to us all. Our lecturers and instructors will be those well qualified for the task, being selected for their special fitness for the various assignments.

The Business Side of Photography is a big field to cover, full of detail at every turn, the mastery of which is vital to us all. Commencing with the first step into the entrance from the street of our studios in the morning, until the final departure at night, with the entrance door locked behind us, the only proposition arranged for our speakers, etc., will be the business side of our photographic establishments, the art side of the work therein to be considered without art sentiment *per se*, but as a business proposition pure and simple.

The economical management of time, your own as well as your assistants, the photographic display at the door and in the studios as a business proposition, are to be considered in connection with the science of salesmanship, courteous treatment in the office, and under the skylight as a business asset, etc.

Also the following—how the operator can increase sales in the office by his method under the light—how to make pictures that your customers want and will buy—how to learn that none of your patrons desire bad pictures because they don't want what you like—how to obtain and retain the respect and esteem of your patrons—wise and false economies in use in photographic material—how to buy—how to advertise, etc. etc., *all of these and many other pertinent matters will be taken up at our convention, or in our Association Magazine*, which will be so conducted as to supplement and promote the general aims of the convention.

This administrative policy will also be apparent in various ways during the present year, prior as well as subsequent to the convention itself. May I bespeak for your officers the cordial and loyal support of *all* our members?

## NOTE ON A METHOD OF PRINTING BORDERS ON BROMIDE POSTCARDS.

BY BASIL SCHON.

Now that a considerable amount of attention is being given to the subject of photographic postcards, it may be of some interest to give an account of a simple and reliable method of doing the above with developing papers.

From the pictorial point of view, a printed border very much enhances the effect, and the instructions usually given are for use with printing-out methods; but, as far as I am aware, any that have been published for developing papers are all somewhat troublesome and uncertain.

In the first place it is necessary to cut a mask, it being very much better to make a fresh one to suit each negative individually than to depend upon the ones obtainable commercially, a very suitable material for the purpose being the thin, opaque paper in which plates and films are sent out. It is a great help to have a trimmed print from the negative, that is going to be used, as it is then easy to mark out the edges of this on the paper for the mask. In any case it is not a difficult matter with the aid of a ruler to mark out the amount to be printed from; this part is then cut out with a straight-edge and trimming knife, which should be kept sharp to give clean edges. The piece of paper which is cut out should have a small strip trimmed from two sides, and be retained for use later on.

The mask itself should then be fastened down on to the negative, a convenient means of doing so being a piece of passe-partout binding; it is only necessary to fasten one edge. In the case of printing from a film, the negative itself must be fastened in the same way to the glass.

When the mask has been fastened in place, either a waste postcard or a piece of paper of the same size should be placed upon it and moved about until the part to be printed from occupies the most pleasing position on the card. Pencil lines are then drawn round its edges on the mask.

It is then ready for printing from; but in addition to the ordinary dishes, etc., another dish of water and a bit of clean glass—say, of half plate size will be required.

Having found the exposure for the negative, a postcard is adjusted, with the aid of the lines on the mask, and is exposed, and after a rinse in water is developed until the picture is beginning to come up; it is then put into the dish with the glass and the wetted disc, mentioned above, is floated on to it, and then the two are taken out and brought into register, then placed again face down upon the glass and the whole removed from the water. The front of the glass is then wiped, and holding by one corner of the glass, the card is given a short exposure. It is then removed from the glass, and the development of the card continued, when it will be found that the border will print to a pleasing grey by the time the picture is fully developed. It is then finished in the usual way.

The advantages of the method are certainly of getting the border in the right place, and the great saving of time compared to printing-out methods; also a bromide card can be toned to various colors which are not otherwise easily obtained on postcards.—*Amateur Photographer.*

## THE NEBRASKA PHOTOGRAPHERS' ASSOCIATION.

The seventeenth annual convention will be held at Creighton Hall, Omaha, Nebraska, May 16, 17, 18, 1906. President, John F. Wilson, Pawnee City; 1st Vice-President, R. C. Nelson, Hastings; 2nd Vice-President, C. E. Day, Hebron; Treasurer, W. P. Fritz, Fremont; Secretary, C. J. Fennel, Schuyler.

## PRACTICAL JOKES.

BY F. M. SUTCLIFFE.

SHOULD camera makers play jokes?

Of course the jokes relieve the monotony of the photographer's life, but they become wearisome from daily repetition. I have a camera, a hand camera, which plays jokes with me every time I use it. Said the maker when he made it "I will lead the donkey who wastes his time eating thistles when he might be eating cowslips a dance," so he fixed the finder on askew. Suppose it is a horse which I have to photograph; if I am taking the near side, experience taught me that if I get the end of his tail only on the finder I shall get the whole horse on the plate, but occasionally it is the off side which my customer wants and then I am bothered. If I get the end of the tail on the finder no horse appears on the plate.

Then I have a camera stand, a tripod, which plays jokes with me. I gave a guinea for it, so I cannot afford to put it aside. It has a folding top, protected by Royal letters patent (our late Queen could not have known how frivolous this tripod is, or she would never have signed her Royal name to it). As soon as the screw is undone the top folds up instantaneously, grips one of my hands as in a vise, and throws the camera up in the air. Sometimes I can catch this in my left hand, sometimes I cannot and it falls to the ground.

But the best joke which any camera maker played me was when I bought a new camera once. I filled the slides and went out to do some work with the camera. When I got there, like the old lady who went to the cupboard, for the life of me I could not draw the shutters; I tried one after the other, in the camera of course, but they all stuck, and I had to tell my employer that I would come again, and go home.

It took me a whole day to take these dark slides to pieces, and rub off with glass and sand paper the varnish or French polish which kept the shutters of the slides from working. How the maker of them would have chuckled had he seen me try one after the other and go home without making an exposure!

I have, too, a bellows camera, which has been made by a droll fellow; those who have a similar one will recognize it. It is only on rare occasions that I am able to fold it up. Sometimes it condescends to fold up, generally it does not, and I have to carry it home under one arm, and its case under the other.

Then I have another tripod—it was thrown into the bargain by the maker of the last named camera—which often makes me feel very foolish. I spread out the legs, put the camera on the top, and try to fix the two together with the screw; for some unknown reason the screw goes round and round, but will not bite. Many and many a subject I lost because I could not get the screw to hold. I generally have to finish up by asking some passer-by to hold the camera on the top of the legs while I make the exposure.

Then, again, I have two cameras which I sometimes take away with me; one is made for plates 12 by 8, the other for 7 by  $3\frac{3}{4}$ . If I run out of plates I am done for, for no dealer stocks either size, and if I get a plumber to cut down 12 by 10 and  $8\frac{1}{2}$  by  $6\frac{1}{2}$  he leaves his finger and thumb mark in putty on every plate. The 12 by 8 camera is focused by means of a little handle which hangs down at the extreme back of the baseboard; the maker put it there, I believe, for the sole purpose of pulling the hairs out of my beard each time I use this infernal machine. As soon as ever I get my head under the focusing cloth and I begin to wind the handle, out comes a handful of beard; fortunately the friendly cover of the focusing cloth deadens anything which I find it necessary to say to the brute.

Of the fun my studio cameras have with me they could tell much. Let me be content by noting what I consider foolish about them, The older one of the two has a tremendous extension, so great that the back of the camera has to be put on the back of a chair while the front is on the camera stand. Now at the back of baseboard is a drawer-handle to pull at when the camera needs extension. I often wonder if the genius who fixed this handle on ever tried to extend the camera by pulling at it. If he did I am sure that he must have made the front of the camera fast to something, otherwise pulling the handle only moves the whole camera. The other camera has no fault, only the man who made it must have gone to a better world before he had quite finished it. The camera is square, so that upright or horizontal images may be had. The carriers are made to fit either way, but the maker forgot, or died before he remembered his omission, to cut the holder to let the rays of light passing through the lens reach the ends of the plate when placed horizontally. With a fret saw it was an easy matter to do this myself, but I often wonder why the maker left it undone.—*Amateur Photographer.*

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## AN INVITATION TO PROFESSIONAL PHOTOGRAPHERS.

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THE first important photographic event of the year will be the second annual meeting of the Professional Photographers' Society of New York in New York City, April 5 and 6. This organization, although the youngest member of the rapidly growing circle of State associations, is taking the lead in the substantial movement toward a betterment of business conditions and in its solid support of the several national measures for the material good of photographers.

Its list of members contains many famous names, and these men, with shoulders to the wheels, are forwarding a movement, the influence of which is destined to be felt in every State in the Union before many months have passed.

The economic conditions, as they have existed in the professional photographic field for many years, present a strange contrast to like conditions in other professions. As compared with men of equal merit and standing in other professions, even those in which the members must exercise less skill and learning, the photographer is poorly paid, and his standing in business and social circles, as a whole, offers an unfavorable comparison.

To discuss these conditions many prominent members of the profession have been invited to attend the meeting in April. The officers of the Photographers' Association of America, the executive boards of all of the State organizations and prominent members of the photographic press will be urged to join in the discussion.

From the multitude of counsel, this may be expected. A brief expression of opinion from the leading minds in photography; a nucleus for future discussion between photographers individually and in photographic bodies and a general opening of old sore spots that have gradually been passed up and forgotten, yet whose influence affect the health of the business as the hidden but deadly cancer affects the human system.

There will be no socialistic twaddle, no revolutionary sentiment; simply a calm, dispassionate dissection of causes and the whyfore; an abandonment of the long cherished professional attitude which has hitherto forbade an open discussion of the real conditions which confront the photographer.

In the full belief that the forthcoming meeting will inaugurate a new line of thought and that the increasing power of the Society will turn this thought into action, we invite photographers everywhere to join us. The list of Associate

Members from states other than New York is already large, but there is room for many more. By becoming a member and receiving the publications of the Society you will be kept in touch with the most progressive movements and will place yourself beside the men who, successful themselves, are helping others to succeed.

Then there is a practical advantage in associate membership with our organization. We maintain a Labor Bureau, which, in time, will be the clearing house for the photographic labor for the whole country. The privileges of the Bureau may at any time become of immense value, and there is no charge other than the three dollar membership fee.

If you can attend the annual meeting, April 5 and 6, at the Hotel Astor, New York, we will be glad to welcome you. We want the advice and counsel of all who are interested in the upbuilding of professional photography. But your interest must be genuine. There is no room in our ranks for the weak-kneed brethren; there are too many at large in the business to-day.

The dues of the Society for both active and associate members is \$3 a year, payable to Secretary Walter E. Talbot, Schenectady, N. Y.

Respectfully,

DUDLEY HOYT,  
ALVIN F. BRADLEY,  
JOSEPH BYRON,  
WALTER E. TALBOT,  
DON C. SCOTT,

Executive Committee  
Professional Photographers' Society  
of New York.

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## HOW I WORK GASLIGHT PAPER.

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A PRACTICAL ARTICLE FOR BEGINNERS. BY J. M. B.

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AFTER mastering, or imagining that he has mastered, the process of P.O.P., the average amateur usually turns to some form of printing by artificial light. Of these, the most popular is printing upon gaslight paper, and it is by no means difficult to get really good results if one goes the right way to work. I am giving here a method of working for which I claim no special novelty, but merely efficiency.

What most of us want to obtain upon gaslight paper is a good black tone. If warmer colors are required, they are far more easily and regularly obtained by subsequent toning than by any method of tinkering with exposure and developer.

Now for the method I regularly employ. I print by the light of an ordinary gas burner, setting the printing-frame at a distance of one foot from the light. I have a by-pass fitted to the burner, as I do not care to run the risk of fog by developing by unshielded light. My developing light is supplied by a large carriage candle, shielded by one thickness of canary fabric. This, I find, gives a very pleasant light to work by.

To hold the paper, I have two plate-boxes a size larger than the paper I am using, one marked E for exposed paper, and the other U for unexposed. You see, when once I have got the exposure correct, I can expose all the prints I require from one particular negative, and develop them all together, thus saving a good deal of time. I load up the frame by the yellow light—the paper curls slightly towards the coated side—set the frame at a mark one foot from

the gas-jet, turn up the light, and give what I estimate to be the correct exposure. After a little practice, one can guess right every time, but at first it is best to expose a trial strip. I do not advocate the plan of exposing a whole sheet in strips with different exposures; it is very confusing. You must develop this test strip right out, until it will not develop any more. If it is too light, with no detail in high lights, you have under-exposed, while if it goes dark all over very quickly, over-exposure is the cause. With my own negatives, which are usually a little stained from pyro-metol development, and "regular" or contrasty Velox paper, the exposure works out at something between two and three minutes. The "special," or soft, papers require a much shorter exposure. To my mind, the best results are obtained by keeping negatives fairly thin and printing them on the contrasty papers.

After exposure, I turn down the light and prepare for development. I have a plentiful supply of developer ready in a deep dish, and the print is slid straight in, face up, without previous wetting. Development is very rapid, so it is important that the paper should be covered evenly and quickly. The metol-quinol formula given with the paper is a good one, but needs very careful regulating of the amount of bromide if really pure black tones are to be obtained. A developer that I like very much for this kind of work is Rodinal, and I find that a good black tone can be obtained without any bromide at all. The strength, within limits, does not seem to matter very much. I use half an ounce of Rodinal to six or eight ounces of water. I do not add bromide unless I cannot get the whites clear without it. The quicker paper requires a weaker developer, about half strength.

From the developer the print is transferred straight into the fixing bath, which must be acid. A plain bath will almost certainly cause stains. For this, again, I use a very simple formula. Four ounces of hypo and a quarter-ounce of potass. metabisulphite to the pint is what I recommend. Use plenty of it in a large dish, so that the prints may not stick together. Ten minutes is a safe time for fixation in this bath, and an hour's thorough washing will do all that can be required in the way of hypo elimination.

To sum up. In gaslight printing, as in most other branches of photography, success can be obtained by careful, clean, and systematic working. The special points in connection with this branch are:—

- (1) Correct exposure.
- (2) Suitable developer.
- (3) Acid fixing bath.

The results are good, and the process is really a simple one if you go to work in the right way. Try it and see.—*Amateur Photographer.*

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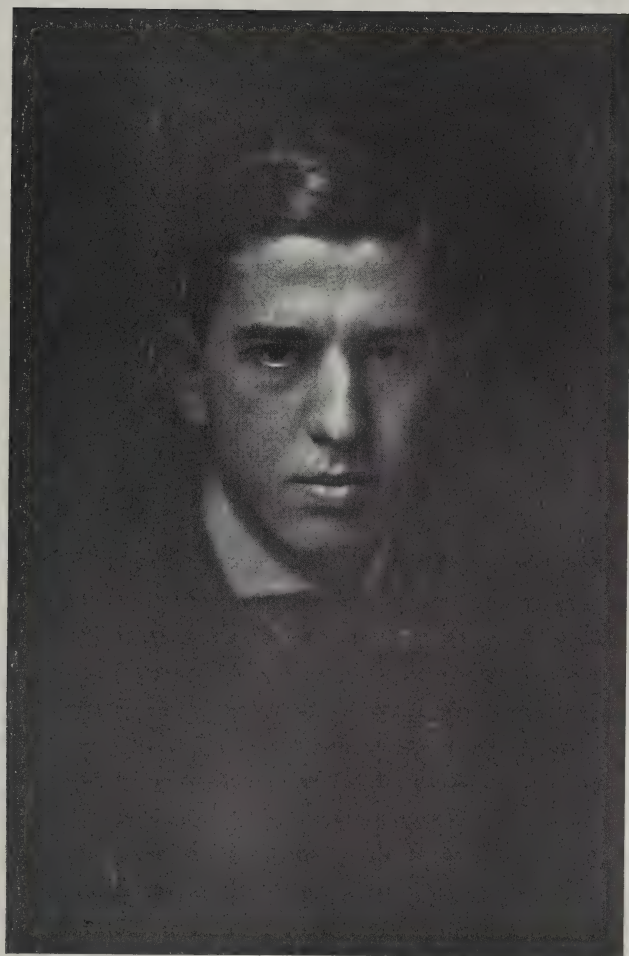
## TO STRIP FILMS FROM PLATES.

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BY E. W. PREVOST.

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SIR:—Many men think there is no plan of working better than their own. The following method of removing films from useless negatives I find to be the best of all those hitherto mentioned in *The A. P.*; you may find it useful, so I send it to you. Soak plates *thoroughly* in water, let them lie two or three days in it; then immerse for fifteen to twenty seconds in water acidified with hydrochloric acid (say 2 per cent.), loosen one corner of the film, and then the whole should strip off with the greatest of ease. If allowed to lie too long in the acid the film becomes pulpy; catch the right stage, and tearing up this letter would not be easier. Objection—fingers in weak acid; but the ardent photographer will not mind that.—*Amateur Photographer.*



BY C. J. VAN DEVENTER,  
DECATUR, ILL.

## MATT SURFACE CARBON PRINTS.

BY JOHN A. RANDALL.

HAVING experienced some difficulties with respect to obtaining matt surface carbon prints from ground opal as a temporary support and having successfully overcome them, the following account of the means I adopted may prove acceptable to other photographers who find any trouble with this process.

In my first experiments I took the usual course of waxing the opal with one of the ordinary waxing solutions as applied in the double transfer-process to the temporary support, the result being that on development the film left the opal wherever the shadows were in contact with the whites, causing a frilling along the whole outline. With very careful development one or two prints were obtained only slightly frilled; but, on proceeding with these, the final support could not be removed from the opals with complete transference of the lighter tones. On consulting various books, and the instructions issued by makers of carbon tissue, the majority of which were annoyingly silent on the matter, I at length found some brief instructions for coating the opals with collodion, when matt surface prints were required, in place of the usual resinous waxing solutions.

As a matter of fact, the greasy waxing solutions are of no use in application to this particular process. Owing to the roughness of the ground opal the carbon print is separated into minute detached particles in the lighter parts which sink deeply into the grain, and, in the shadows, is held to the support mainly by the extreme projections of the roughened surface. To give a grip to the tissue in the shadows, and to ensure easy transference of the lighter tones, it requires on the opal a substratum or thin continuous film, such as is given by collodion, albumen, or gelatine.

### COLLODION AS A SUBSTRATUM.

Opals for this process should be carefully selected. The grain must not be too coarse, but quite as fine as that on the ground glass of a focusing screen. Pumice powder applied with a wet cloth will remove all dirt from the surface of the opals, and if used regularly will keep them with a most suitable grain. It is necessary to take every precaution against scratching the surface, for each scratch will show as a glossy mark on the finished print. After cleaning and washing, and when quite dry, the opals are polished with French chalk, all particles of which must be dusted off before coating. The collodion solution consists of the following:—

Enamel collodion.....	i part.
Ether.....	I “
Alcohol.....	I “

The opals are coated immediately before use, the solution being applied in the same manner as varnish to the negative, except that no heating is needed. In a few moments the coating will become set or jellified, but not dry, and when in this state the opal is plunged into a dish of cold water. For a time the collodion will repel water, having a greasy appearance, but in a few minutes this greasiness will disappear; when it occurs the exposed tissue may be placed in the water, squeegeed down, being subsequently developed, and finished in the ordinary way. By this process excellent matt surface carbon prints can be pulled from ground opal. There will be no signs of frilling or blisters; the detail in the half-tones will not “bleed” or wash away; the film will transfer easily, the prints being every bit as good as those from temporary

support or by the single transfer process. The great drawback to the use of a collodion substratum is that of its cost, otherwise it answers the purpose admirably.

AN ALBUMEN SUBSTRATUM.

A cheaper, and in many ways more convenient, substratum can be made by employing albumen. It is not, in some respects, equal to the collodion, for it has a tendency to release the whites, more especially when using new tissue, or when the negative is at all "contrasty." For all ordinary work from average negatives it is, however, quite reliable. The coating solution is made as follows :

Albumen.....	Whites of three eggs.
Bichromate of potash.....	10 to 15 grains.
Ammonia, .880 .....	1/2 ounce.
Water.....	20 ounces.

The whites of the eggs are first thoroughly beaten with a whisk until quite frothy. The bichromate and ammonia are dissolved in a portion of the water, the beaten albumen added, and the solution made up to twenty ounces of water. The opals are prepared as previously in regard to cleaning with pumice powder and French chalk. A portion of the solution is then poured on the centre of the plate, and next spread over the whole surface by means of a glass rod.

When coated the opals are set up in a rack to dry, it being essential that the drying takes place in a strong actinic light. The light acting on the bichromate in combination with the albumen renders it insoluble in hot water, thus forming the necessary hard substratum upon which the tissue can be developed. Once hardened by the action of light, the coated opals can be stored away, being at any time ready for use. Subsequent operations, squeezing, development, and transfer to the final support are conducted according to regular practice.

The final drying in this process must be very thorough. Unless the transfer paper is bone dry it will not leave the opal; ordinary drying in the atmosphere, except in the height of summer, is not sufficient, and artificial heat must be applied to drive out every trace of moisture. My own practice is to leave the opals after transfer for twelve hours to allow the bulk of the moisture to dry out, and then to place them in a drying cupboard or before a fire until the paper strips from the support with little, if any, applied force.—*British Journal of Photography.*

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## FUTURITY; OR ART IN THE SWEET BY-AND-BY.

BY FREDERICK GRAVES.

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I HAPPENED to think of it. Art—and the art machine of the future. What are we coming to? Will our pictures become more and more the work of the brain and less the labor of the hands?

As a man advances he conquers thus. It is one of the fundamental principles coincident with the indefectible system of evolution that man should reduce labor, and with thought encompass work by the mastery of nature—force.

Although painters still go on daubing their endless pot-boilers of inane, apple-faced girls among the blossoms, of babies and their wrinkled grandmothers, of returning rustics—and the wearisome rest of them—there is none the less the great change coming.

But first turn elsewhere, because it illustrates my meaning more clearly. What of music—a hundred years hence?

Shall we still have the orchestra with its units? Will the instruments have developed into one thought-controlled machine that can, like a piano under the hand of a composer, produce its symphonies at the compelling will of the artist—by some not yet understood electric agency perhaps? To the pianist, especially the modern school, there is something almost revolting as yet in the mechanicalization of the piano—to see a person with as much artistic feeling as a pumpkin sit down to a pianola (or whatever they call the thing) and proceed with the smuggest of complacent grins to grind forth, say the forest music of the third act of Siegfried! (have they got that far, I wonder?)

But can this thing give us the tender pauses, the strange hushes, the weird touches the pianist can give? (for a piano reading of such a score can only come from the brain inspired with tender memory of the orchestral, and the player could not tell you probably what combination of notes he used for that particular enchanting passage). Yet it is all there; the bird voices, the strange noises of unknown beasts deep in the forest lands, the glorious dapple of the sunshine through the green, the “haunting,” the “fear,” the “awakening,” and that haunting place where the tired reeds die down, the closed horns awake, and the violins rise again in a rushing thrill, a shudder of pale delight, and throw out that promise of the red fire’s glow, the flame where the War-Goddess sleeps upon her mountain top.

And will ye dare to tell me that you can do that on your pianola, sweet sir? (Then whisper it; he of Baireuth might hear it in his grave; and he had enough to bear in his life, poor man!)

Yet, if we attain perfection, it is but fulfilling the rule and, after all, when we remember the excruciation so frequently engendered in the musical ear by all but the first rank of executants, there is surely something to be said for the piano machine.

Nevertheless, in spite of Mr. Bernard Shaw, I think the date when pianists will cease to study and practice is a long way off.

But the picture! Will it be worth while to spend years in laborious study learning to lay pigment on canvas in the days that are coming? That depends. Will the future ideal of art be—what it threatens to be—a simpler brain-made thing? I mean: the tendency is not to produce elaborate detail-crowded pictures such as we see on the Academy walls, Academic art; the artist of the future will find more lasting satisfaction in a simple thing of few masses and tones, such as the camera often gives us in the modern style.

But the artist has to teach the public, and I cannot help thinking the camera is going to play a far more important part ere long than most photographers think.

Surely the day is not far off when thought will give us power over the slavery of labor, years of toiling to learn to play and to paint. Though as to the art-machine: our earth-bound tenemental faculties athirst for the ethereal, find but as yet a poor assuagement in the contemplation of elaborate machines designed to replace both hand and brain.

#### L'ENVOI.

There is a wonderful time sometimes spoken of by prophets and dreamers, Free-traders and others as the Millennium.

Believe me, brethren, it is no nearer than it was that mellow afternoon the serpent raised his head above the apple-tree.

*First.* There will always be pianists in spite of—pianolas.

*Second.* There will always be artists in spite of—photographers.—*Amateur Photographer.*

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

An Illustrated Monthly Journal of Practical Photography.

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries. \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

Remittances may be made at our risk, by Post-Office Money Order, Draft or Registered Letter, to the order of PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Subscriptions will begin with the circulating number at the time of their receipt, unless otherwise directed.

We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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**VOL. XI.**

**BUFFALO, MARCH, 1906.**

**No. 3**

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## CHATS WITH THE EDITORS.

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WE understand there is a move being made by some of the leading photographers to have a copyright law passed that will be a protection to those having pictures copyrighted. This is as it should be. There should be some protection to a man that has an original idea and that goes to the trouble and expense of putting that idea before the public in a definite shape. But it is a well known fact that there is practically no protection as the matter now stands. It hardly pays to have a picture copyrighted, for if it is used by a paper there is no way in which damages can be secured.

To carry through a move of this kind to completion, and of course completion means making it a law, it is going to take money, and this money is not going to be given by the newspapers and magazines. Don't you think it. It will have to come from those that are to be benefited by the law. The photographer is the one to be benefited. And now comes up the old whine of some that we have heard talk the matter over in conventions, and that is "it will not help me any, for I do not have any work copyrighted." This has always been the stumbling block in the way of the photographers doing anything, this miserable matter of selfishness. Simply for the reason that I do not gain any personal benefit from a measure is not excuse enough for me to withdraw from its support. There may come a time when it will be a benefit to me, and besides it is not a matter of personal benefit but of professional benefit. But photographers are a set of jealous and selfish beggars, and it is a hard matter to do anything with them, for they cannot see any farther than their own personal benefit. They do not go deeper into the question and see that anything of a benefit to the profession is bound to be of benefit to them, personally, in an indirect way if not directly so.

It is not a question of whether I have some of my pictures copyrighted or not, but whether it will make the public respect the profession or

not. As the matter now stands the public have so little respect for the profession, that they use their copyrighted work when they please and never say by your leave, nor thank you after it is used. There is no measure to make them respect the photographer and his work, and why should they respect him? The photographer does not respect himself enough to make the public respect him, therefore he is not respected.

Another feature that has cropped out at all of the conventions where this matter has been discussed, and that is many of the boys get the idea in their little top knots that all the parties that advocate an idea of this kind are after is a little salary that may be attached to some office connected with the measure. There are many people who measure their salvation in the next world by the salary attached to their efforts and by the amount of graft they can get from some one else. These fellows will be found in all gatherings, and of course every time there is a new idea advanced or a reform measure advocated, they cannot see the good features of the measure for the reason that their little minds and narrow eyes are blinded looking for some graft attached to it, and they are afraid some other fellow will get more than they get. And in getting this little measly idea in their little narrow minds they will not help the leaders push the thing through and thus they become the stumbling block, preventing those that have a higher idea of the profession from doing the good that they would like to do.

But as we see the matter, if there is a man or a set of men that have a brain big enough to advance a practical idea that will be for the good of the profession, and there should happen to be a little graft attached to it, who should have the benefit of this graft more than the men that have brought up the advancement? Not that we think there is any monetary benefit in this move, but IF there was, the men that have begun the move should have it. We are willing to pay our share for the learning of what is best for the entire profession. If there is anything in the way of printing the views of different men on this subject we are here to do the work.

There will be money needed to carry through a move of this kind, and every photographer should put his hand down in his jeans and dig up all he can to help. It is not altogether the good that will come from this measure, but it is the prestige it will give. It will make it possible for other moves and measure to be carried through. There must be a beginning if there is to be an ending. The beginning and the ending are always the most important of all measures. The beginning here is the most important for the reason that it is the most difficult to get started. After it is once started, and the boys can see where it has benefited the profession, it will go through flying. The ending is what it leads to and the benefits that will accrue from it in the future.

This money will have to come from subscriptions and should be raised from *all* of the photographers and not from a few. Now friends do not think "it will not help me, so let those it helps do the work and give the money" but try and realize that if it helps *any* of us it is bound to help *all* either directly or indirectly.

It seems to us that it would be a good plan for the State conventions to bring this matter before the members, and if possible have each convention donate so much to the move. In a body of one hundred or two hundred members, even if each member gave only one dollar it would be a great help. There are about fifteen or eighteen conventions held during the

year. If each convention gave as much as a hundred dollars there would be quite a snug little sum raised and it would go a long way toward helping along the cause. We have never been one to cry down the pleasures that are indulged in at the different conventions, for we fully realize that "all work and no play makes Jack a dull boy," yet we must say that there is a lot of good cold cash spent in this way that could be put to advantage in making the public think more of us as a body of men. There are but a few if any of the outside public that ever go to see the games of ball that we have at almost every convention, nor the other games that are indulged in. Why? Because they are of no interest to them, and are as old as the hills in all conventions of all kinds. The public are surfeited with them. We are still having them and make a great splutter over them as though they were something new. But if the papers announce that there will be one day of the convention when the doors will be open and the public cordially invited to come and see the magnificent display of work collected from all parts of the State, we have the first time yet to see where there was not a crowd. Why? Because we have given the public a glimpse of something different and have interested them. Now why not profit by this experience, and get up something different at the next conventions? Let it be understood that we are making a fight to have our pictures protected, and that we are going to push through this copyright bill, and that **OUR MONEY IS UP ON THE ISSUE**, and We have a small farm that we are ready to stake against any other of like size that the public will be interested and that they will look upon you as a class of men that deserve their respect. Even though this measure will restrict the press to the proper use of our pictures, this same press will give us no end of advertising, for they will likely criticise and condemn the measure to some extent and that within itself will be as good an advertisement as we want. The public read the press and the public will be our judge. Follow Barnum's advice: "Make people talk; if they won't say anything good about you make them talk any how." Don't be a turtle, and go in your shell, and close it up. Get up and dust.

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## NOTICE BOARD.

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### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

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TRY introducing the Carbon picture to your trade, and see if you cannot make a "business run" on them that will be money to you. Others have done so. Are you more incompetent than others? Geo. Murphy, New York, will be glad to tell you about his Autotype Tissues.

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Now is a good time to try those Hammer plates you have intended trying for so long. There is no time for ascertaining the good qualities of a plate like a dark, gloomy day, and the winter days are just that *kind*, and the Hammer plate is just the *kind* for that *kind*.

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Two of the greatest essentials in making good negatives is to have a plate that is, first, uniform. Second, that has wide latitude in exposure. The Seed plate is noted for both. "Nuff sed." Be wise and prove it by trying them.

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HAVE you tried the Velox Re-developer? Well, well, whose fault is it? Now don't sit quietly at home and wonder why business is dull, but get busy and make a few good samples, showing the many tones to be had by the Re-developer. The Velox people send directions that a child could follow.

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AFTER making test of a sample box of Victor Flash Powder, made by James H. Smith of Chicago, whose advertisement appears on another page in this issue, we found it of wonderful actinic strength, so great that a small portion only is required to give full timed exposures, and smoke and dirt nuisance is almost eliminated.

A GREAT International Exhibition of Photography and of the Sciences, Arts and Industries connected therewith, is announced to take place from July to October, inclusive, in the Great Palace of the Champs-Elysées.

This colossal demonstration of photography enjoys the highest official and private patronage, and, further, is actively supported by the most eminent scientists, artists and experts of all countries.

The first international gathering of the kind was held in the year 1892, in the Champ-de-Mars Paris, but it was far less noteworthy than that now in preparation. Since 1892, polychrome printing by the indirect process of Ducos de Hauron's color-photography; cinematography based upon chronophotography, photography as an amateur hobby, radiography and numerous other applications of photography, have undergone enormous developments, to say nothing of the illustrated post-card which has conquered the whole world.

Commercially and industrially photography has more than trebled in importance. Place will be given to all the latest ideas, and is a collective exhibition of photographic progress, making it a world's meeting of assured success.

The scope of the programme of the International Exhibition of Photography of 1906 embraces every requirement. It comprises all the multi-varied aspects of this branch of science, all the industries directly or indirectly connected therewith, together with powerful and unprecedented attractions. We shall give publicity to the programme as soon as we are authorized to do so by the Committee, to whom applications may be sent.

M. L. GASTINE,

General Executive Office,

Great Palace of the Champ-Elysées, Paris.

EVERY studio should have a good view outfit of some kind. Golsen, of Chicago, is the man to tell you all about it.

NEEDLESS ALARM ABOUT FOOD ADULTERATION—Writing in the March *Delineator*, Mary Hinman Abel, who is conducting *The Delineator's* campaign for safe foods, asserts that there has been much needless apprehension in regard to the danger to health from food adulterants. Note the list of falsifications that terrifies the householder, says Mrs. Abel, and you will find that most of them affect luxuries and food accessories, few of them can rank as necessities, and all of them are consumed in small quantities. In publications on this subject there is often seen a list of some twenty articles which are said to adulterate ground spices; in it coconut sheels, sawdust, and flour figure largely. This list spaces well in an article and is very telling. But if we can keep a sense of proportion, it is evident how unimportant this falsification is on the grounds of health. It is asserted that the yearly traffic in these articles is not equal to the nation's flour bill for three months. The two substances oleo-margarine and glucose, that are responsible for the vast majority of false labels, are harmless to health, and the same may be said of cotton seed oil, which has been frequently sold as olive oil. At the worst, by no means all of even luxuries and condiments are falsified. In every town are to be found reliable dealers, those who are very intelligent about the source of their supplies, some of them being expert buyers, from whom no secrets are hidden. My own experience is that they are more than ready to give a truthful answer to questions. For most of us the use of average intelligence and care will safeguard us in this as in many other departments of practical life. If we have the good sense, either natural or acquired by sad experience, to avoid such foods as lobster salad when the thermometer is ranging in the nineties, we may go unharmed from season to season. Always provided that our milk and market inspection is what it should be, and the water uncontaminated.

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## OHIO-MICHIGAN PHOTOGRAPHERS' ASSOCIATION.

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THE fifth annual convention will be held in Gaines' Academy, Lafayette and Shelby Streets, Detroit, April 18th, 19th and 20th.

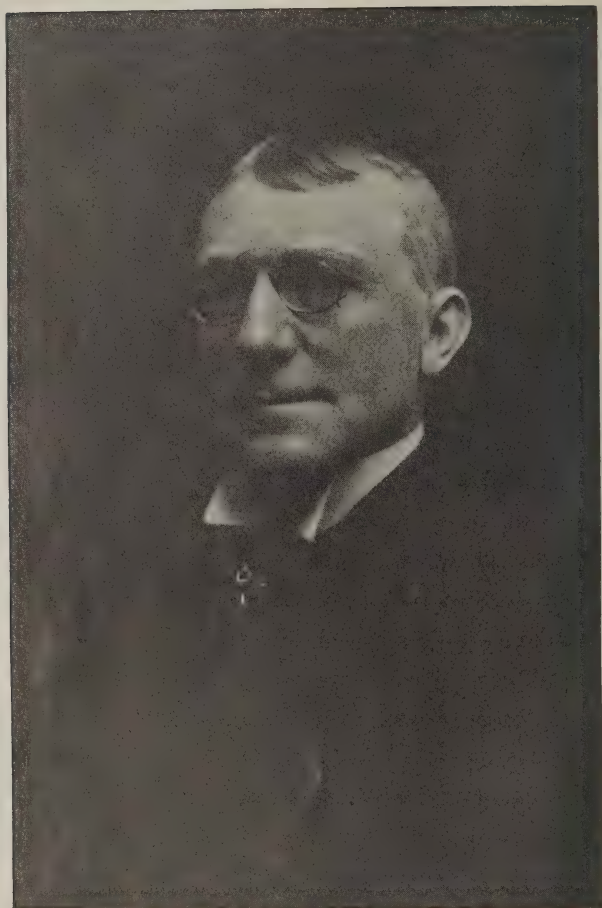
All who attended the successful convention of 1905 will surely make an effort to attend, and those who did not should not fail to be there.

Every picture sent to the convention will be hung.

J. F. RENTSCHLER, *President*,  
Ann Arbor, Mich.

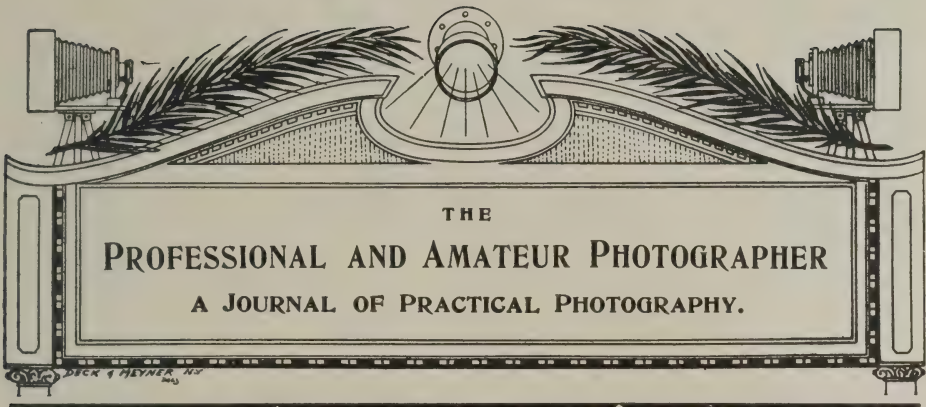
W. F. VAN LOO, *Secretary*,  
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VOL. XI.

BUFFALO, APRIL, 1906.

No. 4

## THE BEST "PLATE."

BY DAVID J. COOK.

MORE often than not the photographer of little accomplishments is concerned to a greater extent over the material which he uses than regarding its proper manipulation. That he should give this some thought is commendable, as the best one can get is ever the cheapest. A poor workman needs the very best material that he can procure; but to secure the best results one must not only have good tools, but be able to use them to best advantage. The cheaper the work turned out by the photographer, the better the plate he should use, as he cannot afford to have many failures. Every exposure should yield him the best possible result, for the time consumed in resittings, or in doctoring the plate so as to be passable very materially lessens his profit. He can, perhaps, best afford to economize by using a cheap printing paper, rather than use a cheap plate of little worth. The permanency of his pictures may not be a matter of grave concern, especially if he is one of those who is here today and off tomorrow, but for the safe delivery of his product his negatives must be all right; and good results cannot be obtained from questionable sensitive material, as many good workmen have found, by experience, to their cost.

A plate to be of the greatest value to a photographer must possess the qualities of recording blacks and whites, of the desired printing density, in exact ratio to the length of time of exposure and light intensities reflected from the object photographed. All the tones from deepest shadow to highest light should be retained, with shadow detail of sufficient density, and highlight possessing maximum gradations to produce a print with luminous blacks and highlights of sufficient purity without being chalky white. Roundness and form, or drawing, is secured only through gradual blending, step by step, from deepest black to most intense white. To allow of this most desirable quality, the plate must

possess great latitude, both in exposure and in development, so that should one err—as the best workman is likely to do—in insufficiently exposing the plate for best results with a normal developer, the image may be brought to printable density by proper manipulation, and if, on the other hand, the plate be over-exposed, the latitude of the plate will rectify the fault. The more latitude, or the more one can vary in exposure, both under or over the correct time, and, by manipulation, secure a printable negative, the better the plate. A plate should possess a firm film, and of sufficient hardness to withstand a high temperature without frilling, which it may be subjected to during manipulation, and in warm climates. The film should also have a fine grain. The finer the grain, the better the gradations. This is the quality possessed by the Daguerreotype and old collodion “wet plate” processes, and is so much admired in them. The film, being practically grainless, renders the gradations of tones and detail almost to perfection. The plate should be a good keeper, especially in the warm, damp seasons of the year. It should be speedy, as fast as is consistent to good gradations and latitude. Lastly, it should be uniform, both as to quality and sensitiveness. In fact, it must be absolutely reliable, and under the same conditions produce identically the same results.

It is quite evident that such a plate must be sold for a reasonable amount, for it takes no little science, skill, and the very best raw stock obtainable to produce a perfect plate, and is fully worth the slightly higher price asked over plates of questionable character. One cannot therefore do better than to select a plate of a standard make, and use it until he has become thoroughly acquainted with its little peculiarities, and, if satisfactory, continue using it, for he is beset with enough difficulties in the ordinary run of business without adding troubles which are bound to arise from constantly changing plates. Should results not be satisfactory, however, it is wise to take ones' self to task before casting blame on the manufacturers. Is the plate suited to your light and style of lighting? Perhaps it has a short scale, and your lighting is too flat. Or perhaps the plate naturally works brilliant and you are lighting with too much contrast. A larger diaphragm might help you out of the difficulty, or a diffusion of the focus be an improvement. Are you developing the plate with a solution made up after your own pet formula? Better consult the manual or direction sheet sent with the plates. Much can be learned of the nature of a plate, and how it should be treated to secure the best results, by a careful study of the formula recommended by the manufacturer. Is the number of grains developing agent to the ounce of solution normal (about ten grains pyro to the ounce)? Is there less, or is the quantity greater than this? If greater, light with more contrast. If less, screen down the light and give full time. The manufacturer knows his product. He is therefore best qualified to inform us how they should be handled. Consult him if in doubt, or if you are not getting the desired results. He will be glad to help you. You are the kind of consumer he most desires.

Right here one must not be led to adopt a certain other standard make of plate for the only reason that it has been demonstrated superior work can be made by its use to what you have produced.

Can you do superior work with it? If you can, adopt it. If you think you may, then it were well to try your old plate yet again and under different conditions from those previously employed. Note carefully

the result before making the change. Hardly enough difference exists between standard makes of plates to warrant one in upsetting the regular routine of his work simply because a certain fine workman produces his pictures on a certain plate.

Do you want the best results? Choose then a plate of a make and variety adapted to your needs—one that will allow of the best result with the least amount of manipulation. Work along the lines of least resistance.

Broadly speaking, the best plate for you to use is the one with which you are the most familiar. This is equivalent to saying, know how to make perfect negatives on one make and brand of plate, then stick. The problem is solved.

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## THE POSE.

BY FELIX RAYMER.

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I BELIEVE firmly that the question of posing the sitter is one that bothers more operators than any other. And another thing is that I think this botheration is one of absolute uselessness. It never fails to bring forth the question at the conventions "how do you pose this or that subject and what should one do to get the best pose of this or that subject?" And then there are those that want to make poses as do some other operator or operators. They will make much of the positions that these other men are getting of their subjects, and always fail to remember that the pose of the subject should be one that is natural to the particular subject being posed. There are no two people that pose the same any more than there are two people that will look as well in the same light. And, as in the lighting of the subject, it is almost an impossible matter to get two people in the same position. The best workmen are recognizing the fact that we are not making every lighting of our subjects different from all other lightings, but that the light falls on the faces of every subject differently, and that we could not make it any other way but different. If we were to try making the light fall on two faces the same we would find that we could never do it, for the reason that the faces are different, and will catch the light differently. Of course there is such a thing as having one face lighted in a more concentrated effect than another, but the lighting is the same so far as direction is concerned. If we want a more concentrated effect we close off more of the light, making the opening used smaller and move the subject closer to it, and the trick is done. But who is to say which is the right effect, the concentrated one, or the diffused effect, and we find good men using both, but it is seldom that we see the same man using both. One man's work will have an effect very much the same from one end of the year to the other, while another's will have an entirely different effect. Now who is to say that the stronger, more concentrated effects, are better or more artistic than the diffused effect? If one effect is better than the other, would it not simplify matters very much, for then we could adopt one class of work, and there would not be the difference of opinion between operators that we find at all of the conventions. Every man that gives a demonstration has something that he does differently from all of the others, and yet which is right.

So it is in the posing. We find men that have certain ideas along this line that do not coincide with our views, yet are they right and we wrong, or are we right and they wrong? It is generally conceded that in posing figures we should avoid lines, and try to make curves. This is all right, but often we spoil a good thing by trying to carry out these ideas, and the subject is not suited to making changes as we have planned. I remember on one occasion I had given a demonstration at one of the conventions and had made a 16 x 20 flash light of a very beautiful subject—a young lady dressed in the height of fashion. After the negative was developed and shown under the light at the time of the sitting, one of the members said, "Yes, Mr. Raymer, you have a very fine negative of the subject, but any one could have made a beautiful negative of that subject, for she is one of the most beautiful women I ever saw, and would naturally make a beautiful picture, it matters not who the operator. Now, Mr. Raymer, suppose a man should come into your place, and he was dressed in old blue jean overalls, with bedticking suspenders, a hickory shirt, brogan shoes, and an old worn out felt hat, and about three weeks' growth of beard on his face, how would you make his picture?" "Well," said I, "from what you have described, I should say I would make him as a farmer, and I will add that I will give \$50.00 for just that kind of subject the day you bring him to my studio." The greatest trouble I ever had in making pictures was to get people to come to the studio dressed as they are in the habit of dressing. If their business calls for this dress, and they would come to the studio in that dress, what a grand picture we could get for a character study, and it would be one that every one would recognize. But the farmer will not come in that manner. He wants to have his best bib and tuck on, and when he gets there he does not feel at all comfortable, for he is in clothes that he is not used to. So what are you going to do. Now, the average operator has an idea that he has to make this farmer look like a three cent dude. It is the accepted idea of most operators that the height of beauty rests in the band box representative, and he tries to make all of his pictures look as if the subject had stepped from the band box. He tries to get all in the same position, for the reason that some dude looked well in that position. He tries to make all of the ladies assume the same position, for some butterfly looked well in that position. This is all wrong as I see it. The best operators I ever saw are those who do not pose the subject at all. They never touch the subject, or try to twist him or her into some rubber neck position that is not in the least natural. Of all the chaps I would like to give a good swift kick it is the one who has to grab a subject by the face and twist until we can almost hear the spinal cord snap trying to get the head in some position that some light headed beauty had her picture made in. There was a time when we all thought it necessary to make a great fuss over every subject. I remember when I had a little table standing in the operating room on which I had paints and brushes, and every time a subject came in I had to make a great show of straightening out the eye brows, mouth, nose, and so on, until I had the subject's face looking like a crazy quilt. I was satisfied I had the thing as it should be, and all I had to do was "shoot Luke or give up the Gun" and that everything would be magnificent. But such stuff and nonsense is a thing of the past. Of course we all know that every subject has one eye a trifle smaller than the other, one brow some heavier than the other, and one corner of the mouth a trifle lower

than the other, but it is not necessary to paint every face like a wild Indian in full war paint to make a good picture of it. We can by speaking to the subject have him "tilt" the top of his head to one side or the other, and the mouth is straightened. Same with the brow. And just here I will say that the whole side of the face will be lower than the other if one side of the mouth is lower. We do not find a subject where one side of the mouth is lower than the other and the other brow is lower, unless it may be a Happy Hooligan or a Gloomy Gus. So when we suggest to the subject that the head may be "tilted either to one side or the other" we have in nearly all cases posed the entire face for the better. If, however, we do not make all parts of the face better by so doing, WHERE IS THE RETOUCHER? LET HIM GET IN HIS GOOD WORK, which is a thousand times better than trying to make a human bill board out of every subject. Now notice that I said *suggest* to the subject that he tilt the head. I did not say go up and grab him by each ear, and stick your knee in his stomach and try to twist his neck into a spiral stairway. If you will get in front of the subject and merely move the hand, telling him to do this or that, he will do it, and in doing it will do it NATURALLY. If you try to twist him he has nothing to do with it, and it never will be natural, for you are doing it for him, and that is not natural. I heartily agree with the operators who claim they are talking to the subject all the time, although I think this barber shop business, like everything else, can be overdone. But just a friendly comment now and then, and all the time watching the subject as he moves about, turning this way and that, and when the right pose appeals to YOU, snap goes the shutter and the deed is done. Now, what appeals to you may not appeal to me at all, but who shall say which is right and the other wrong? You see that subject and catch certain little tricks of expression and movement, and of course can tell better when to make the snap. We all have our own ideas of art, such as lighting and posing, but none will ever make a sitting that is absolute art. There will always be something wrong. Some will have fewer criticisms than others, not because he was a better artist, but because the critic was not capable of making more criticisms. The picture may be past him in certain respects and not in others. It has been my experience that the very best thing I could do was to make the sitting of each subject as the subject showed himself to me, for in every community the people are of a different class. One trade is of a different make up altogether, so we will have to make our picture to suit our subjects, and don't try to make all subjects look the same.

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## POINTLETS AND TRIPLETS SUNG TO RAGTIME.

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BY YOUR UNCLE KRIS.

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THE other day a father was talking to his daughter about getting married and said to her, "I do not want you to throw yourself away on some young fellow that is too giddy to take care of you. How would some fine, well-settled fellow about fifty suit you?" "Well," said the girl, "I would prefer two of twenty-five, please."

“Do you believe in the faith cure?” asked the one wanting information. “I certainly do,” answered the one who knows. “Had a practical demonstration, have you?” “Yep; a fellow tried it on my rheumatism, and it cured all the faith I had.”

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“Pictures and poetry,” said the young fellow, “do much to smooth the pathway of life.” “Yep,” said the old fellow, “if it were not for them there would be very few advertisements read.”

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The finest dressed man I ever saw beat me out of 25 cents, therefore I have but little confidence in the finely dressed fellows. They may all try to beat some one, and I do not want to be the hairpin that's beat. 'Tis not always the clothes that denote the man. I met a tramp on the street one day and was surprised at the polish of his manners and the courtesy of his remarks. Some of the greatest rascals we have are those who cover their rascality with a good garment. They know the good garment has no holes through which their rascality can be seen, hence the good garment. The little housewife may not have the fine clothes of the society satellite, and hanger-on. But as for brains—well, the reason she is a little housewife is because she has brains. The society idol may have the brains, but we could not swear to it. She has enough, anyhow, to ape someone else. If the society in which she moves pats, she dances, because that's the “thing to do.”

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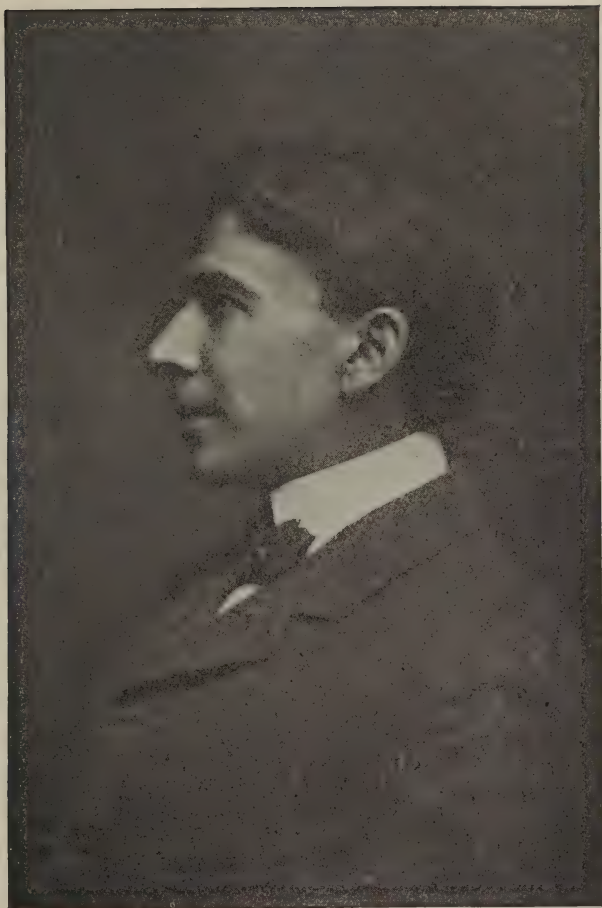
If a man will do what he likes to do he will make a success of it. When working at something that is galling to us we cannot put our best efforts in it, and, of course, cannot make a success of it. Success is not success unless it is most emphatically and absolutely the very best thing a man can do. Just because a man gets along well does not mean that he is successful. He has simply jogged along and not starved. But if he has done his very best and never “jest let somethin' pass,” but seen to it that he could not do better to save his life, he has made a success, whether he is a millionaire or a pauper. He has done all that God intended him to do, and done it in God's way, and, God being a success, all his works must be a success.

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We are told that “nature is not art, but that art is nature arranged.” I don't see why the Lord doesn't get us to arrange the universe so that it will be artistic. Poor Lord, he should take lessons in being an artist from some of us artists; he would know more the next time he arranged nature. Sometimes I am tempted to think Him the greatest artist of all, and would say so if I were not afraid to expose my ignorance.

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Just simply because a man is a grafter and has an axe to grind, does not mean that he is a fruit grower or a hardware man. Some grafters may have never seen a fruit tree, others may have never seen a hardware store, but, if you will notice, they all have an axe to grind.



NEWTON BOOTH PARKINGTON.

PHOTO BY W. H. POTTER, INDIANAPOLIS.

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Just because a man does not agree with you does not mean that you are a fool, and neither should it mean that he is one. He may have such a thing as a personal opinion, and if he is a man he will have one and he will express it. We all should respect a man with an opinion. We all fear him, for we know he will tell us some time that we are wrong, and we are afraid he may have the proof.

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When you go fishing it is not necessary that you carry your fishing bait in a bottle, although many seem to think so.

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Just because "Pa" had a good reputation does not mean that you have one. And, again, some of us would be better off if we tried to live on "Pa's" reputation. Again, if it was not for "Pa," some of us would not be living.

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My boy said to me the other day: "Dadda" (he calls me Dadda) because I am his father)—"Dadda," says he, "if Bobba (that's his Ma, was not my Bobba whose Bobba would she be?" I delayed judgment until I had time to investigate and weigh all the evidence.

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The difference between a man and woman is that the woman enjoys telling of her triumph before marriage, and the numbers of good opportunities she had for marrying, and how many rich fellows were in love with her. The man is trying to forget all of his experiences, and above all is sawing wood and saying nothing.

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The first inclination of a small boy is to make other people think he is tough. He sees other toughs, and his little brain pictures them as great heroes. It is up to father and mother to make that boy think they are heroes and heroines, and then live up to the reputation. Mere talk will not make that boy think one a hero. He may do so for a time, but his brain is growing, and after a time he knows more than the old man. If the old man knew as much as he, the old man would know that he did not have the lad fooled.

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A wife may affect to believe all that a man says he is, but it only goes to show that she is using diplomacy. If she disputed with him every-time, she would not find out as much about him next time. A man is never a hero to his wife. She knows him too well. "A prophet is not without honor save in his own country" was never truer than now, and a man may have honors showered on him by cart loads, away from home, but when he returns to his fireside, his inner life is revealed, and then, well, perhaps he does not deserve the honors.

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I never saw a man that kept a small book in his vest pocket to put down all of his expenses but was kept busy making false entries to make the accounts balance.

## AN INTERVIEW WITH PIRIE MAC DONALD.

BY SIDNEY ALLAN.

I SOMETIMES meet Mr. Pirie MacDonald, when the cares of day are over, in some obscure tavern on the outer boulevards, where the flow of the Gambrian beverage is amber and of a superlative as well as an inexhaustible quality. "What is this idea of yours," I asked him on the most recent of these occasions "of introducing photography into the public schools?"

"It struck me as being a good idea I advocate it just as I do the copy-right law—for the welfare of mankind," and he pulled up his shoulders into a shrug while his left hand made a gesture that may have meant everything or nothing at all.

"Would you be kind enough to give me a clear definition of this theory, or is it more than a theory?"

"Of course it is a theory, as long as it is not put into practice. I consider it practical, however."

"What is the underlying principle?" I queried.

"The principal idea is this: the present system of teaching drawing is an arbitrary one. It merely emphasizes the imitative faculty in a child. The copying from wooden objects is strictly mechanical. It does not teach selection, arrangement, the putting together of lines and form. That is my strongest point, and which is generally misunderstood."

"You expressed that in your letter to the School Board by the sentence 'that it would enable the child more quickly to arrive at a governed optical consciousness,' if I remember it rightly."

"Correct Drawing teaches manual dexterity, nothing else, and only to those children who have a natural talent for it. It does not improve taste, it does not strengthen the faculties that make for good taste, and create in the mind a love for the beautiful," and Mr. MacDonald's thumb, his peculiar vehicle of expression, swept through space in a graceful curve. "The search for pictures, on the other hand, would initiate the child into the secrets of composition, that lead to all the rest, to art appreciation as well as art knowledge."

"You mean to transform the camera into a vehicle of esthetic activity," and I helped myself to one of Mr. MacDonald's cigarettes, on which his red initials shine like a Chinese hieroglyphic.

"Exactly; nothing is more foreign to my idea than a regular course of photographic training or an academy of photography. What I want is the development of creative and appreciative esthetics. The actual mechanism and the chemical side of photography has but little to do with it until the desire for expression is reached."

"You then agree with the statement I have so often made that genius in photography can only be shown before the exposure, in the selection and arrangement of the subject?"

"To a certain extent, but this is not a question of your hobby of straight photography," he answered smilingly, "but that I want to lay special stress upon is that I advocate rather the principle back of photography than actual photographic practice."

"But the plates have to be developed and printed," I dryly remarked, studying the amber color of the beer in an absent-minded fashion.

"Only to show the result. No technical quality would be criticised. The camera would be regarded solely as a record of facts, and not as a medium of expression, at least not at the start. At the beginning not even a camera would be necessary."

I expressed astonishment and regret. My vivid imagination had already pictured troops of school children with a lunch box in one hand, and a Brownie Kodak in the other.

"Merely some simple instrument that would reflect the visible world as the finder or ground glass. A horizontal bar of wood on a handle with a large oblong or square frame in front and a smaller one behind to study the picture which is outlined in the larger frame."

"But that is very much what the painters do when they go sketching."

"Certainly, but is it in use in our present school system? It is only applied to advanced pupils that can draw, while I want it to be used in the kindergartens if possible."

I began to realize the intricacies involved in this theory, and gradually fell into a mood in which nothing could astonish me any more.

"You see the children would begin to understand pictorial arrangements. They would seek their own expression."

"All the while without making any picture?" I interpolated.

"Exactly," was the answer. "They must first understand what they choose to express before they demand the opportunity for expression. The idea is to fill them with information. And the final criticism would be whether they imagine what they should imagine. Just as we bring up our children into wholesome conditions of life with legitimate motives and desires before we expect them to be perfect in speech and writing. These last are perfected into personal character by life long practice, while the first are necessary at the very start."

"Yes, William Blake already said: Inappropriate execution is but nauseate foppery," I murmured, "but how long would this pictorial instruction without actual results last?"

"O, it would probably occupy the course of two or three years. During this time the child would learn to know the meaning of arrangement, control, contrast, harmony, and above all, the personal faculty of selection. And if one arrived at that point—"

I curiously looked up, Mr MacDonald smiled triumphantly, and I knew the climax of this remarkable argument was coming.

"When a child is capable of inspiration, of personal feeling, of seeing life in its own way, then it would not be the question whether the child could draw or not, the mechanical process of the camera would record the impression. And in this way children who would not benefit by ordinary drawing lessons could have equal share in the esthetic enjoyment."

"Yes, I see, photography in that sense might become one of the most important factors to keep awake in humanity the appreciation of the beautiful—but do you think it feasible?"

"That is for all of us to prove," Mr. MacDonald said slowly and deliberately as he arose and shook hands with me. "It will take much time and thought to perfect the method, but I know that it is one of vital importance."

And I could not help agreeing with him, at least on the most essential points.

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## VARIETY IN BACKGROUNDS.

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INSUFFICIENT attention, we think, is paid to the variation of the background in many studios, and though we do not suggest that new backgrounds should be purchased every month or two, much more might be done to vary the effect produced by the same background. The difference, for instance, between the ground turned to the light and away from the light will be very considerable, and if mounted on a square frame such an alteration in position is easily made. A reasonable length of studio is necessary to allow for the

oblique position, and also for a further variation of effect which may be produced by placing the background nearer to or further from the sitter. Still further differences may be introduced by throwing a shadow on a portion of the ground. An effective method of doing this is by placing a wing at the side of the background, attached thereto by hinges, which may be adjusted to throw more or less shadow across the ground. The shadow produced in this way will darken that side of the background behind the lighted side of the head or figure. Apart from the ordinary painted ground, however, a good deal of variety may be obtained in portraits by the use of draperies, either plain or figured. The way in which a fabric is suspended will produce many differences of light and shade. In selecting materials care should be taken to choose something which will fall into graceful folds, and there is nothing of more all-round usefulness than plain woolen serge. If a fabric with a pattern is employed, the design should be somewhat formal, and depend for its effect on the decorative line or form rather than on color, which, of course, is lost in the photograph. The principal difficulty in selecting will be to find something with very subdued contrast, so that the pattern is only suggested in the portrait. The photographic effect of colors must be borne in mind. Materials with a design thereon will be more effective in use if being with only slight folds, the pattern itself being relied on for relief.—*British Journal of Photography.*

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## A DREAM FULFILLED.

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BY F. M. SUTCLIFFE.

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How many ships are wrecked or damaged when coming into port? ask the captains who have brought them safely for thousands of miles. How many photographs are spoilt or damaged during their last stage, them ounting? ask the photographers who have been successful with all the rest of the operations

For fifty years there has been no good way of mounting photographs on to paper or cardboard. Not because no search has been made for a good way of mounting, but because they all failed or were impracticable. We used gum arabic, but found that it made the prints fade, we tried dextrine, we tried isinglass; finding these too dear we turned to gelatine, and then to glue.

Some one thought he had solved the problem by using indiarubber, for this could be applied to the dry print, but it was found that the rubber stained the prints and became brittle in time. Then starch, boiled, of course, was suggested, and this has been used more than anything else for many years. But none of these things answered, because they were all wet, and everyone knows that a wet photograph is bigger than a dry one. Therefore the photograph shrank as it dried, and tried to jump off the mount it had been stuck to. Sometimes, if the water had been in excess, it did; if not all over, at any rate at the edges. We thought that by making the mount as wet as the print, the two would expand and shrink equally, but few mounts nowadays will stand wetting; they bend into every possible shape in drying. Only by drying the wet print and wet mount under pressure of a week or so could we hope for flat pictures. When numbers of prints had to be mounted, this was out of the question. All we could do to prevent the mounted print bending or cockling was to take it when surface dry, before it had begun to bend inwards, and put it in a pile with its fellows, and put all under pressure. Even

then, if the mounted print was taken into a warm room, it would bend, and all our attempts at making the print flat would be wasted. As to mounting prints on paper this was more difficult still. We had to wet the paper support and glue its edges to a board, and while wet paste the print on it, and dry under pressure. Even then the warmth of the room would bend the print, and we would wish we had been apprenticed to the grocery or butchery trade instead of to that of photography.

But all the above is now ancient history. There is no more wet mounting. Some clever Frenchman—I believe the world will come to an end when France is no more, it will come to a standstill at once—a clever Frenchman hit upon the idea of putting a dry sheet of mountant between the print and the mount, and by the application of sufficient heat the mountant is melted, and the two are brought into perfect contact, and stick so tightly that it is very difficult to unmount a print which has been once mounted by this method. What this adhesive material is I do not know, but it can be bought from most of the dealers.

As some of my readers may not have seen a print mounted by this new method, let me describe the process from beginning to end.

Let us take the print to be mounted, the adhesive tissue, and the mount, which may be the thinnest paper or the thickest cardboard. The print and mount should be quite dry. The adhesive tissue is also dry. The print is laid face downwards on a table, a piece of the tissue, of the same size, is placed on the back of the print, and is fixed there by touching it in the middle with a warm iron. This iron is brass, but that does not matter; it is a thing like a burnisher set in a wooden handle, and is heated in a gas flame or a spirit-lamp. The print with the tissue sticking to it is then trimmed, in a cutting-machine by preference, and laid on the mount in position; holding the print with one hand, one end is lifted up, leaving the tissue touching the mount. The tissue is then touched with the iron which is a brass, which makes it stick to the mount where the iron touched it. The other side of the print is lifted up in the same way, and the tissue touched with the hot iron. The mount and print is then put in a hot press for five seconds, taken out again, and the print is mounted, quite dry, and as flat, nay, flatter, than any pancake, real or proverbial. The hot press I use is one heated by gas made by Hurman, Ltd., of Birmingham, Newcastle, etc. It is of some importance that the hot plate of this press should be kept at a certain temperature, but this is easily done by lowering the gas if the plate gets too hot. If prints are put into the press when it is too hot, they simply won't stick, and there is nothing for it but to wait till the press cools a little; for carbon prints the plate should be about 60 C., for platinotypes, etc., from 75 to 90 C. The thicker the paper of the print the greater may be the heat. A thermometer is supplied with this press, which fits into a little hole in the hot plate. The only thing one can grumble about is the price of the tissue, but I believe that if the photographs cost ten times as much to produce as they do now, it would be all the better for every one, and certainly a print mounted with this press looks ten times better than one mounted wet. Those who like polish on their prints can get as much as they like, by putting a polished brass plate over the print when it is put into the press. Those who prefer matt surface, or even a rough surface, can use instead a matt or a grained plate.

Those who make their own multiple mounts will find this method of mounting quick and clean. The great difficulty those like myself, who live in out-of-the-way places, have of making multiple mounts, is the difficulty of getting paper in any variety of tone and color. We find it like playing on a piano which has more than half the notes dumb. We could do with three or four colors, but should have at least a dozen tones in each color. There are other things this hot press will do, but the ingenious photographer will soon find these out for himself.—*Amateur Photographer.*

## THE SHAPES OF PLATES AND PRINTS.

BY CHAPMAN JONES.

EVERY now and then attempts are made, or it is proposed that they should be made, to reform the sizes of photographic plates. At least two notable societies, as well as various individuals, have busied themselves with this subject, and as it is a circumstance that directly affects the choice of apparatus and often the method of using it, it is a matter of everyday practical importance.

As lenses are round and their curves spherical, they give a circular field or picture. A circular plate the same size as the field of the lens would receive the whole area of picture that the lens could give, and the photographer could then select from the round negative the part that he wanted. The only movement of the lens would then be to and fro for focusing. Any departure from this arrangement is a compromise; the arrangement is made less perfect from a theoretical point of view for the sake of practical convenience. Obviously apparatus to accommodate circular plates is almost impossible. The simplest change is to a square plate, and this at once brings us into the range of practical work, for  $3\frac{1}{4}$  in. square is a not uncommon size in the making of negatives for lantern slides. But this size is very rarely as large a square as the lenses used would cover, and so it becomes necessary, before exposure, to select that part of the image produced by the lens that shall be received by the plate. This would be most correctly done by moving the plate in the field of the lens, but mechanically it is more convenient to move the lens, and with it, of course, the image, though this is not the exact equivalent of moving the plate because in changing the position of the lens the point of view is altered. This shifting of the point of view is negligible when the object photographed is distant. Thus the change from a full-size round plate to a square plate imposes limitations, and if the square is smaller than the largest that could be inscribed in the circle, there are further limitations and the need for power to shift the lens (as it is inconvenient to shift the plate) which is practically met by a rising, falling, and perhaps sliding front.

Of course the prints made from square negatives are not often square, the superfluous subject is trimmed off. This seems like waste, especially in the larger sizes, and so the next step is to make the plate oblong. This imposes further limitations, and introduces the necessity for a reversing back, for here there is no alternative to moving the plate, because no shifting of the lens will turn the desired rectangular part of the image given from a perpendicular to a horizontal image.

It is this attempt at economy in making the plate oblong that introduces the difficulty referred to above as to the proportion between length and breadth, and this has generally been discussed as if the shape of the plate governed the shape of the print. Now it will be noticed that all commercial plates tend to squareness, they are too square for what is sometimes called artistic proportions. Yet the attempt to introduce a better proportion, namely,  $7\frac{1}{2}$  by 5, failed, although it had the practical support of the plate maker and the camera maker, and was praised without stint by many well known workers. I have never seen a satisfactory suggestion as to the reason for this adherence to shapes which everyone admits are generally too square, and the refusal to patronize, except to the most meagre extent, a better proportioned shape. I believe it to be simply a case of the survival of the fittest. The square plate gives every possibility as to shape, but directly one dimension is reduced, the



HUGH MCGIBNEY.

PHOTO BY W. H. POTTER, INDIANAPOLIS.

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range of available shapes becomes curtailed. A narrow print can be made from a wide plate, but a narrow plate sets a maximum width to the print. This, I believe, accounts for and justifies, the reluctance that photographers have always shown to reduce the one dimension of the plate more than two inches in ten or twelve, or three in fifteen. Such a small amount can be spared, and is a saving worth saving, but to narrow the plate still further would sometimes hamper the worker with unwelcome restrictions. In short, we find practically that he will give up so much for economy's sake, but not more. I submit, therefore, that in any future attempt to get uniformity in the sizes of plates made in England and America on the one hand, and the other, "artistic proportions" should be left out of consideration, and the small deviation from squareness which we are accustomed to should be regarded as the permissible maximum of concession in that direction.

The relative advantages of a square and an oblong plate are not always appreciated. If negatives are taken to make lantern slides from, a  $3\frac{1}{4}$  in. square plate is the maximum size, and being square has all the advantages already indicated. But if the slides are always to be masked into oblong pictures, the width of the plate may just as well be reduced, and this would result in a considerable reduction in the size of the camera, for no one would wish for a square camera with reversing back in so small a size. But the practical difficulty of getting plates smaller than quarterplate is a very real objection. I got over this some years ago by using half quarter-plates, cutting the quarter-plates on a small cutting board provided with a gauge, with a revolving steel-wheel glass cutter, which cost only a few pence. The slides made by contact from these small negatives are not distinguishable from slides made on larger plates. The only limitation is that there is a certain width beyond which it is impossible to go, and the gain to set off against this is that the camera to be carried is about half the ordinary size and little more than half the ordinary weight.—*Amateur Photographer.*

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## WIDE-ANGLE LENSES AND THEIR USES.

BY W. H. LAMBERT.

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LENSES are generally about the last item of the photographic outfit that amateurs and not a few professionals begin to learn about. And yet if they would only give more attention to the why and wherefore of the image their chief photographic servant gives them, a great saving in poor negatives would be the inevitable result, conducive to more certainty in recording the picture, and the after satisfaction in having less "faking" to do before getting a good print.

Too long a focal length in all lenses means a limited depth of focus, i. e., the rendering of objects farthest away from the camera sharp and well defined.

This refers more to the single components of R. R. lenses, when used alone for long distance work in bringing the object nearer and larger on the plate, but in some of the more recent introductions of R. R. lenses the combinations can be used singly without much apparent loss of depth of focus, owing to the deeper lens curves used than was usually employed in the older types of R. R. lenses.

The longer the focus the less amount of view you get on the plate, but as the lens will produce an image of all it sees, therefore the image you do get is larger, thus the longer the focus the larger the picture, and inversely the shorter the focus the smaller the picture and the greater the angle of view, or

greater amount of subject you include in your picture. Hence, supposing you wish to take a picture of an interior of a room, or church, with an ordinary R. R. lens the focus probably would be too long to include the nearer objects sharply, unless you could go further away from the subject. Here is the use of the wide-angle lens, which enables you to get the picture when you may, in a figurative sense, have your back to the wall, which having a shorter focal length, produces on the plate an image nearer the camera in perfect focus, although, as before mentioned, the image would be smaller than if the R. R. or ordinary lens were used, which would to some extent be remedied by moving the camera a little further away from the subject required, if space did permit.

Wide-angle lenses are usually of a focal length of 3 to 7 inches for a quarter to half plate sizes, and the diaphragms, or stops, are made either rotating or iris, having a largest working aperture of  $F/11$ , to  $F/44$  the smallest, and embrace an angle (hence the name) of point of view from  $75^\circ$  to  $95^\circ$ , according to the focal length of the lens. If too short a focus is used for buildings and street scenes, the foreground and buildings nearest the camera are exaggerated, and the objects farthest away are dwarfed in comparison, which reminds me of a story of a few years ago of a prospective tenant who accepted the tenancy of a house on seeing a photograph of the same, which being taken with a wide angle at close quarters made the front garden and forecourt appear out of proportion to the house. It would seem, judging by the pictures of suburban villas shown in estate agents' offices, in which the tiled forecourts and front entrances are made to look their very best, that estate agents, as a body, have learnt their business well. Therefore for general work the use of an extreme short focus is not advisable, and it is best to steer a middle course, and decide on using one of 4 to 5 in. for quarter-plate cameras, and  $5\frac{1}{2}$  to  $6\frac{1}{2}$  in. for half-plate, which will render those subjects in the truest perspective.

The extreme wide angles of short focus find their best uses in copying, and here, by using a lens of that description and extending the camera, you copy to any size you require, limited only to the extension of the camera, and the size of the original. A very short focus has the optical illusion, with suitable lighting, of making an object in the immediate foreground to appear in semi bas-relief, which is not apparent in lenses of normal lengths. The sharpest rendering of objects farthest away from the camera, of course in wide angles, as with all other lenses, are attainable by the use of the smaller diaphragms, or stops. This is the natural law of optics, and which no lens made can alter, and the larger the aperture the greater the loss of definition in the distance.

Wide-angle lenses should not be used for instantaneous street scenes or similar work, unless in bright weather, as from the nature of the work they are intended for, and the comparatively small apertures, the lenses of this class are necessarily slower than rectilinear, or other lenses working at much larger apertures, although the writer has in his possession some good examples of instantaneous work taken with them in London streets during summer months.

A word as to keeping and protection of all lenses may not be out of place. A lens, if carefully looked after and capped when not in use, will not require much cleaning. Still, occasionally, especially if used in damp weather and allowed carelessly to stay about, a film of tarnish will make its appearance. In cleaning, remove the lenses carefully from the mount, and with an old clean handkerchief remove any tarnish with a little methylated spirit, spirits of wine, or even whisky. Wipe each surface gently with the dry part, and be careful that no gritty substance is taken up with the duster, else a scratch on the highly polished surface will be made; then replace, remembering that the convex or bulge of the lens glasses in all lenses excepting single meniscus forms, faces the outside.—*Amateur Photographer.*

## THE INFLUENCE OF WATER ON DEVELOPMENT.

BY "VIDEX"

I FANCY I hear a reader, on seeing this headline, sniff contemptuously and remark, *sotto voce*, "What's the influence of water—unless it's hot, with a lump of sugar and—"; well, I venture to think we have great cause to be grateful for the gift of  $H_2O$ , even when it *is* cold, and in saying this I refer to its services to us as photographers, since its everyday utility can hardly be questioned.

Those of my readers who belong to the fair sex will probably be well acquainted with a couplet which frequently appears in the agony columns of the daily papers; it runs something like this:—

"Nature alone wont wave the hair,  
H . . . e's curlers too must do their share."

I paraphrase this in a jingle of my own, thusly:—

Water alone wont develop your plate,  
But water in plenty improves its last state.

It is a peculiar fact, often remarked but as often overlooked, that the formulæ given by the plate-makers are all far too strong; and the operator is wise who mixes his developer with not brains alone, but at least twice as much water as suggested in the formula on the label of each box of plates.

These formulæ were evolved in days now past, when everyone aimed at an ideal negative which should be as brilliant and sparkling as possible; and the manufacturers, being business men first and artists after (or not at all), complied with a demand, and offered formulæ for developers which, in conjunction with their wares, would as nearly as possible realize the public ideal.

Nor can we blame them for so doing, since to them it was a question of bread and butter; and the reformer, crying in the wilderness, finds the going rough and the returns notoriously unprofitable.

Now, however, the pendulum has swung back (it is a way pendulums have), and we flatter ourselves we have progressed so much that all this is left far behind, and while, perhaps, it may be a moot point in the opinion of some whether the talk of Art (with a big A) is not being overdone, at least we recognize that the harsh brilliancy of the past is not at all a true rendition of our mother, Nature, and her many moods and aspects.

There are two usually accepted methods of development: firstly, with a so-called normal developer, acting for a more or less limited period—say up to twenty or thirty minutes; and, secondly, by the use of an extremely dilute solution in which the plate is left for a protracted period, from four to twelve or more hours; this is known as a stand development, and has been much advocated recently: I venture to suggest "lazy" development as an equally suitable name, since by using one of the porcelain tanks sold for this purpose a dozen plates can be put in the developer over night and removed next morning, and, owing to the extreme dilution of the solution, there is very little risk of over-development.

While undoubtedly handy when one comes back from a holiday with a large number of exposures, to which the exigencies of business prevent proper attention being given, nevertheless this mechanical method has one great drawback, and that is the removal of individual control and the loss of the pleasure of watching the image build itself up, bit by bit, under one's eyes.

I am aware, in these days of factorial development, it is often recommended to note the time of first appearance, cover the dish for so many minutes, and then, without further ado, place the plate in the fixing bath, and a perfect (?) negative will result every time !

This system may give the better results in the case of the absolute novice, but I reiterate that, to my mind, by so doing the chief joy of photography is removed, and all are reduced to the level of the push-the-button brigade, who let others "do the rest."

There is, however, a third course, combining something of each of these ; and it is referred to by Mr. Walter Kilbey in his book, "Advanced Hand-Camera Work," in the following words :—

" . . . to those who are fond of spending their spare time in the hallowed precincts of the dark-room, nothing should bring greater pleasure than following the advice, so frequently given, to obtain the utmost detail in the plate with diluted solutions. It is surprising what a lot of slopping about some plates will stand ; and if you can afford the time to give each plate, say, two hours, I would strongly advise you to give this method a trial. If you do not get more detail in the negative, you will certainly get more color and a wicked backache into the bargain."

These remarks were made in relation to the development of very rapid focal-plane shutter work, with a dilute pyro solution (as recommended by Messrs. Thornton-Pickard), and, I presume, considerable under-exposure ; they contain, however, the germ of an idea which works well in practice, and is by no means of so protracted a nature as suggested.

Take a normal developer, of full strength as per maker's formula, and apply it to your plate in the usual manner ; but as soon as the image is well "up," remove the negative to a dish or tank of clean water, and leave it therein while you turn your attention to a second plate. (N. B.—If it be winter, and this water be drawn direct from the main, the icy "edge" should be softened down by heating the dish, or the addition of a little warm water ; considerable control may be exercised solely by the temperature of the water.)

Place your second plate also in the water-bath and proceed in the same way to the end of your store of plates, or the limit of available dishes.

Development proceeds slowly and evenly in the water (which is purely the "stand development" idea slightly modified), and is throughout under the eye of the operator, who transfers the resulting negative to the fixing-bath when adjudged ready ; or, if a recalcitrant specimen refuses to "cook" properly, can subject it to a second dose of the strong bath to help it along ; the time needed may vary between fifteen and sixty minutes each, but as so many are developing simultaneously the method enables a considerable batch to be put through with fair speed, without sacrificing that personal connection with the work which is so great a pleasure to many ; while the quality of the results will probably be considerably above the worker's usual average.

—*Amateur Photographer.*

## PLATINUM PRINTING.

### DEVELOPER FOR SEPIA TONES.

A.	Potass Oxalate, . . . . .	2 ozs.	20 gms.
	Water, . . . . .	15 ozs.	150 c. c. s.
B.	Potass citrate, . . . . .	160 grs.	23 gms.
	Citric Acid, . . . . .	250 "	39 "
	Mercuric Chloride, . . . . .	95 "	14 "
	Water, . . . . .	15 ozs.	1000 c. c. s.

Equal parts of A and B, used slightly warm. The prints are afterwards fixed in acid baths of one-third the usual strength.

## ANOTHER FACTOR AFFECTING DEPTH.

BY C. WELBORNE PIPER.

IF we disregard the effects of aberration and of inconstancy of aperture, it is apparent that the depth available with any particular lens must be governed by the angular aperture of the light pencils forming the image. Angular aperture is, indeed, the only factor commonly taken into consideration in calculations concerning depth; but it is generally forgotten that these calculations only consider the angular aperture from one arbitrary and unpractical point of view. The existence of Gauss planes is assumed, and this assumption compels us to regard the intensity of the lens (or ratio of aperture to focal length) as equal to twice the tangent of half the angular aperture. As a matter of fact, this is not the case, excepting in very unusual conditions. The actual existence of Gauss planes is avoided as far as possible by the lens designer, who aims at fulfilling the sine condition, which condition introduces an approximately spherical virtual refracting surface instead of a plane one. If the focus is the centre of this spherical surface then the intensity equals twice the sine of half the angular aperture instead of twice the tangent, which means that the angular aperture is increased and the depth diminished. It is, therefore, possible for two lenses of equal intensity to have different angular apertures, and on that account to show different qualities as regards depth. Thus a very highly corrected anastigmat in which the sine condition is fulfilled must show less depth than another lens in which that condition is ignored. In the case of a single landscape lens the virtual refractive surface may even be convex to the image, and in such a case the angular aperture is diminished, and the axial depth attainable may be increased beyond that allowed for by calculations.

It does not appear that this factor alone is sufficient to account for the considerable difference commonly observed in the depth given by anastigmats and rectilinears, but it must certainly be a contributing cause of variation.—*British Journal of Photography.*

## THE CARBON PROCESS—PRACTICAL HINTS.

BY WILLIAM A. CLARK.

AMONG the numerous printing mediums available for the photographer to-day, carbon holds one of the first places.

As the process which gives the finest results from enlarged negatives it is unrivalled, the richness and beauty of the shadows being distinguishing points in its favor, while its comparative cheapness, absolute permanency, simplicity, and certainty make it an ideal method for large sizes.

And yet, in spite of the truth of this assertion and the publication of elaborate instructions for working, there are points where one can and often does go wrong that are seldom mentioned, and the writer has noted these difficult places, and now gives some words of advice and hints which he thinks will prove to be of use.

It is assumed that the reader knows the rudiments of the subject and that he is working from an enlarged and reversed negative, so that prints by the single transfer method may appear as in nature.

(1) THE NEGATIVE.—Unlike the platinum process, carbon is best served by a negative with somewhat thin shadows and free from fog, as there is no danger of bronzing or clogging

(2) PRINTING.—As carbon tissue is somewhat unruly and inclined to curl,

it is necessary that it should be induced to lie in absolute contact with the negative.

This has proved a pitfall to many, and the remedy is as follows :—First place in the printing frame a sheet of plain glass, bordered all round the edge *inside* with a lantern plate binding-strip ; this forms the safe edge, and is available for all negatives of that particular size. Next comes the negative, then the tissue and another sheet of glass (an old negative, film side towards the tissue, answers well), and finally the back of the printing frame.

The tissue now lies between two pieces of glass, and cannot well buckle, while the extra thickness entailed by the two added glasses makes the pressure greater.

(3) THE SUPPORT.—A large variety of suitable papers, cut to size and prepared, are now sold by the makers of the tissue, and it is advisable and cheaper in the long run to use these specially selected papers. If at all rough in texture, they should be soaked in water for some hours before they are required for use, and cold or tepid water for this length of time is better than hot water for a shorter period.

The paper should be soaked face downwards, and in order to avoid bubbles must be slid into the water as a platinum print would be when undergoing development. When once wet, it is somewhat difficult to distinguish the front from the back, and the remedy is a help in another direction. Write in black lead pencil on the back, first the type of transfer paper, and then the color and make of tissue to be used. This information will be found useful for future reference.

(4) TRANSFERRING.—Take the transfer paper from the dish in which it has been soaking, and place it face upwards on a flat sheet of zinc, then lay this on a level table, remove the printed tissue from the frame, and slide it face downwards into a dishful of water, shake to remove bubbles, and see that the tendency to curl unduly is counteracted by gently holding down under the water with finger-tips. When the tissue shows signs of giving less resistance to the touch, turn it over and float face upwards, turn on a *steady* stream of water from the tap, and allow tissue to *nearly* flatten out. Hurry here is as bad as delay. Next flood the transfer paper with water from a jug or measure, lift tissue from dish, and *gently* place in contact. Then squeegee firmly, but not roughly, working from centre to edges. Do not remove the print from the zinc, as it is important to keep it flat at this stage, but take it complete to another bench, where first a few sheets of blotting-paper and then another sheet of zinc are added, and a weight on top. This latter should not be heavy ; a few pounds are ample. Now leave for five to ten minutes ; a longer time will do no good, and probably harm.

(5) DEVELOPING.—Arrange to have the developing water ready by the time the ten minutes are up, and the temperature should be such that the fingers can just bear it—never mind about a thermometer. Slide print in, and here again hurry is bad ; wait till some trace of pigment is seen to be oozing out, and then begin to strip at one corner, and having begun, pull steadily and evenly, keeping print just below water, then remove from water, and place on the sheet of zinc already referred to, and by the aid of a jug or large measure pour the hot water over the surface till bubbles and froth disappear and the blurred picture is seen, then slide print into water again face down, and shake gently, when development will be automatic, though the jug may be again requisitioned if desirable. By this method one gets a literal transcript of the negative, but it is possible, and, in fact, quite easy to deal with a print much in the same way as one would with gum-bichromate, altering the contrasts very considerably.

This, however, is beyond the scope of this article, which is written from the author's own experience to deal with points where he, and no doubt others too, have found difficulty.—*Amateur Photographer.*



PHOTO BY W. H. POTTER,  
INDIANAPOLIS.

LIBRARY  
OF THE  
UNIVERSITY of ILLINOIS

## OHIO-MICHIGAN PHOTOGRAPHERS' ASSOCIATION.

THE next Convention of the Ohio-Michigan Photographers' Association will be held in Gaines Academy, cor. Lafayette and Shelby Sts., Detroit, Mich., April 18, 19 and 20, 1906. The location is very central—just opposite the Post Office. Very convenient to all the hotels and within three minutes' walk of the heart of the city.

The officers have planned to make this a most practical Convention, full of information, such as we want in every day business. There will be practical and scientific talks on Lenses, Photographic Chemicals, their action and use, etc., etc., besides other talks of Commercial as well as Artistic value, which will be announced later.

Dealers will be there to show us all the new and up-to-date things, and we have promises of much that is new and good.

Every member is asked to send a good—big exhibit, framed or unframed *and without glass*. Every picture will be hung, and you will have a good opportunity to see how they compare with others.

Rating will be on Composition, Lighting and Manipulation. Ten points each, or thirty points for perfection. Each member will designate *four* pictures in his exhibit for this rating, and no others will be judged. A certificate of merit will be awarded to each obtaining 25 or more points.

Judges will be practical photographers, who will be able to judge the technical as well as the artistic side of a photograph and their markings will be given on the rating card, so that the exhibitor will know why his work was good, bad or indifferent.

The following rules will govern:

*First:* Exhibits may consist of four or more pictures, any size, framed or unframed *and without glass*. *Second:* The Association will not be responsible for any loss or damage, but special precaution will be taken to insure the safe return of all pictures submitted *for exhibition*. *Third:* All pictures must be sent so that they may be hung by April 16th, and shall be sent to H. F. Brown, Vice President, Ohio-Michigan Photographers' Association, care of Gaines Academy, Detroit, Michigan. *Fourth:* Exhibits of manufacturers and dealers shall be sent to W. F. Van Loo, Secretary Gaines Academy, charges prepaid, and must be placed in position on or before the opening of the Convention. *Fifth:* No exhibit will be allowed to be removed before the close of the Convention. *Sixth:* Manufacturers or dealers must secure space or desk room and pay \$2.00 entrance fee, to do business on the convention floor. *Seventh:* Employees to gain admission shall pay one dollar (\$1.00) and have certificate signed by employer. *Eighth:* Dues must be paid to Thos. Palethorpe, Treasurer, Greenville, Michigan.

J. F. RENTSCHLER, *President*,  
Ann Arbor, Mich.

W. F. VAN LOO, *Secretary*,  
Toledo, Ohio.

Active members consist of Professional Photographers residing in Ohio and Michigan, or their employees. Membership fee for Proprietors of Studios shall be \$3.00, annual dues \$2.00. Membership fee only to be paid once providing annual dues are paid each year. Employees are only required to pay their annual dues of \$1.00, no membership fee required. They must furnish a certificate signed by their employer, or an active member of the Association. Associate members: Any Artist, Amateur Photographer, Stock Dealer, Manufacturer or his Representative, or any Photographer residing outside the States of Ohio and Michigan shall be entitled to Associate Membership on payment of annual dues of (\$2.00), no Membership fee being required. Ladies' Pins entitling ladies who are engaged in the Photographic business to admission, can be procured by members on payment of 25 cents and registering the name of lady.

## NOTES ON OPERATING.

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BY AN OLD OPERATOR.

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STUDY the individual, his or her expressions and unconscious poses, vary and modify them as your judgment directs, but, if you want good orders, your customers' recommendation, and a good business, above all get a characteristic portrait which expresses something of the individuality of the sitter. Let that be your primary object and the work will please even though it be faulty technically and artistically.

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Most photographers have the experience continually that the proofs which please them most are not the most favored by the customer. What is the lesson to be learnt? Clearly the photographer's judgment has been at fault, and his ideas require rearranging. But as a class we are very egotistical, and pretty sure to take the opposite view, viz, that the customers require to be educated up to our ideas.

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Having realized the necessity for that quality, which we may describe as the soul of operating, we face the question how to obtain it? This is easier to a man of naturally pleasing manner and tactful address than to one lacking that valuable asset. But no matter how difficult at first it may be to adapt yourself to each individual sitter, you are sure of some success if you persist and are in earnest. You must break down the formality and reserve that will exist between the sitter and yourself. Until this is done you can have only a moderate success, and to do it you must keep the photographic part of the business entirely in the background. Do not be in a hurry to begin, but engage your sitter in conversation while you are moving a blind or something of the kind, the while observing your sitter carefully with a view to seizing favorable characteristics of pose and expression.

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The ability to seize instantly on what is good comes partly with practice, but partly depends on your knowledge of human nature and powers of observation, which you can greatly improve by studying people under varying conditions. I plead guilty to having made hundreds of mental exposures during sermons that have interested me less than the people to whom they were addressed, and I admit a good deal of absent-mindedness when attending "At Homes" and other social functions.

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Your artistic sense will enable you to convert the result of your observations into a pleasing picture of more or less artistic merit, according to your knowledge and taste. If lacking in qualities you can certainly develop them by cultivation.

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A few words about posing. A photographer of my acquaintance, who was for years head operator to one of the largest and most fashionable studios in the North of England said he had dropped posing and let people pose themselves, which was certainly an advance on the stage in his career when he posed them in positions they did not assume under natural conditions.

Having a class of sitters who posed well without his help he turned out good pictures, though had he been more progressive he would have returned to the plan of posing them himself, but in a more sympathetic manner, suggestive rather than creative. Once you have a definite idea in your mind and know you are going to pose and light your subject, make all necessary preparations, then to do the actual posing as quickly as possible, engaging your sitter in conversation while an assistant is focusing and making all ready to work from a secret signal. Cultivate this method of control and you will be surprised at the power acquired in time. Impassive sitters have to be worked up until you fairly drag a bright expression out of them. Your sitter will go away pleased, and often exclaim "I always hated being photographed, but I have quite enjoyed it this morning."—*British Journal of Photography*.

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## SLIDES WITHOUT THE CAMERA.

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BY FREDERICK GRAVES.

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HAS it ever occurred to the lantern-slide worker, the beginner at least, that he can make the most beautiful slides without using the camera? But why? Well, he may possess a lantern but not a camera—for one reason; also, apart from the subject of photography, very interesting slides *can* be made in the way I am about to mention.

When I was a student of medicine at Edinburgh University, years ago, it was the custom in the pathological department to aid the teaching of morbid histology by giving lantern demonstrations of prepared sections and tissues. And very beautiful, as well as instructive, some of these slides were. Stained and injected sections of the tissues, similar to the ordinary microscopic sections, only much larger, were mounted and used as lantern slides, projected upon the sheet, giving an enlarged microscopical picture. And these had the advantage over the ordinary photomicrographs in that the sections appeared as seen under the microscope, with all their color and freshness.

These tissue sections were prepared in the same way as those of the microscope, passed through the same hardening, staining, and injecting processes, and cut into extremely thin slices by the shaving action of a large freezing microtome.

But apart from anatomical work, the lanternist who is also a naturalist can manufacture the most beautiful slides with the natural objects that he gathers for his collection.

Leaves, skeleton leaves and tissues, fern fronds, flowers, mosses, algæ, and certain fungi, butterflies, dragonflies and seaweeds may be used in this way.

Some of the lovely delicate forms of our rich moss flora will give us charming slides; everyone knows the beautiful feathery hypnum that trail over the tree trunks and wall tops, the beautiful spongy sphagnum, the many-colored bog and peat mosses with their delicate spiral celled and veined leaves, the beautiful bryums and mniums, the stalwart polytrichums, with their urn-like capsules and bearded dunce-cap hoods, the curious liverworts too; these should all be pressed while damp, and mounted on the glass with a little gum or glue.

Then the seaweeds are most beautiful done in this way: they should be floated in water in a dish and arranged on the slide under water; the glass is lifted out and the weed allowed to dry in position, then a cover glass fixed.

There are few things more beautiful than these delicate flowers of the deep, with their exquisitely fine forms and their wonderfully pure coloring; the ulvas, so richly green, the delesserias, the crimson rhodomenias, the purple porphyras, the fine pilotas, the ceramiums, plöcaniums, and many others.

The grasses, too, form pretty slides. Also crystals, formed by allowing solutions of various chemicals to slowly evaporate upon the glass.

It is, of course, necessary that these natural objects should be fairly transparent, or in a finely divided state, if they are to make successful lantern pictures.

A large collection of really very beautiful and instructive lantern slides can be made in this way, and the addition of color to form lends much charm to the effect on the screen.

Teachers of natural history will find this idea of great service in helping to fix the forms in their scholars' minds, and, used with diagram slides, these objects will be found invaluable for educational purposes.—*Amateur Photographer.*

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## PHOTOGRAPHER STATIONERY.

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BY W. J. CASEY.

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FROM time to time the plea is raised on behalf of the work turned out by the average professional that any shortcomings it may have judged from an artistic standpoint are not due to his inability to produce something better, but rather to the fact that he is compelled to supply that which is in most general demand on the part of the public to whom he appeals. To a great extent there is truth in this, but the same defence cannot be advanced for the want of taste which is shown by too many photographers in their stationery, be it correspondence or advertising matter. Most business men nowadays admit that it is good policy to let the stationery represent as near as possible the standing of the house from which it is sent, and therefore that of the photographer should unmistakably convey the impression that he is the possessor of that quality which, difficult to define, is conveniently summed up in the term "good taste."

Although much may be attributed to the desire to "be in the fashion," there still remains abundance of proof that the general standard of taste is considerably higher than it was twenty or thirty years ago. The building, decorating and furnishing of our houses today all bear witness to this, while a still plainer proof is afforded by the character of the posters on the boardings in our streets. This change is not so much due to any increased knowledge or ability on the part of those responsible for their production as it is to the more refined ideas of the public, which shows that it appreciates the more artistic appeal to the senses. Papermakers and typefounders are fully aware of this—so much so that the good printer has sufficient material at his command to enable him to produce really fine work—such that, when used by the professional photographer, the recipient is at once impressed with the idea that it emanates from a studio in which good taste prevails. It is, of course, recognized that not every photographer caters for the class likely to be impressed by stationery of this description, but seeing that the very cheap trade involves neither making appointments nor giving credit, the necessity in such business for any correspondence with sitters will seldom arise, and it therefore follows that any photographer who has to correspond with his sitters will do well to consider the appearance of his stationery.

#### THE NOTEPAPER USED.

The photographer should remember that he is, or ought to be, an artist, and therefore his notepaper should not in any respect be inartistic—paper, type, ink and the arrangement of the matter should all harmonize. Any illustration used should be both appropriate and well executed, yet one member of the P. P. A. uses a letterhead on which appears a representation of a pierrot photographing a pierrette, a banner over the two bearing the legend, "High Class Photography," while a photographer in the Black Country uses a crude woodcut depicting a ruined archway and street in what is apparently an Italian village.

The quality of the paper itself is the first consideration, and seeing that the difference in cost between good and poor paper is so small it is as well when ordering the printing to obtain prices for the work on various samples of paper. The wording of the heading has next to be arranged. One fault to be avoided is that of crowding in too much matter. Many photographers seem to forget that having a photograph taken almost necessarily involves a visit to the studio, or they would not set forth on their notepaper an amount of information which, if wanted at all, it is the duty of the receptionist to give. The stationery of the wholesale firms—the dealers, manufacturers, and trade workers—must not be taken as an example. The photographer does not go to their warehouses, their travelers do not call on him more than three or four times a year, and so they are doing what is right when they use their notepaper for giving information about their business. "Enlargements a specialty" doubtless describes the willingness of the photographer to supply enlargements, although it will hardly do to apply the same line of reasoning to the announcement, "Children a specialty." "Old and faded photographs copied equal to new" is either untruthful or else an admission that one man's copy of negatives are as good as another's originals. "Enlargements in bromide, carbon, and platinotype" does not convey much more meaning unless the reader has dabbled in amateur photography, in which case he is likely to be puzzled by the "carbonettes and platinographs" announced by another photographer. "Photographing of dead bodies undertaken" may possibly bring in a commission once in a twelvemonth, but imagine the feelings of a young bride receiving a letter with reference to the photographing of her wedding group, upon noticing this cheering information. "A large stock of pictorial postcards" is another frequently used phrase. Where the possibility of securing the business by thus advertising on the letterpaper is so small, it is far better to aim at the reputation which is to be obtained by the use of a dignified and artistic heading. The commercial and technical photographer in a city who looks to business men for his commission does right in enumerating the various kinds of work he is prepared to undertake, but the average professional has no need to cover half his paper with wording of the above-mentioned description. At one time the possession of medals was something of which to be proud, but the increased number of photographic societies holding exhibitions and making awards has made medals so plentiful that it is hardly worth while mentioning them on the stationery. If the business be an old-established one, the fact may be embodied in the heading, thus: "Established over a quarter of a century," or "Established in the year 1870."

#### THE HEADING.

What information is the recipient of a letter from a photographer most likely to desire? The sender's name, what he is, and how to communicate with him by post, telegraph, or telephone; thus we have:—JOHN SMITH, Photographer, The Studio, 1, High Street, Northville. Telegrams, 'Portraits,

Northville." Telephone, "50, Northville." If Mr. Smith have branch studios in other towns, the heading should state "and at—," not, as is sometimes seen, two or even three addresses given with no means of distinguishing from which one the letter is sent. The public generally applies the term "artist" to painters, and, therefore, if the photographer be prepared to accept commissions for paintings, the designation "Photographer and Artist" looks well, or, now that miniatures are so much in vogue, instead of "Artist" there may be substituted "Miniature Painter." Some of the leading American photographers use the expression "Maker of Portraits."

#### HOW TO PRINT THE WORDING.

Shall it be in one or two colors? Printed or embossed? With or without illustration? With a good printer the two colors will be an improvement, but the ordinary printer is more likely to be successful with one. An embossed heading almost always looks well, especially if the user has the right to some crest or other device. Embossing is more expensive than printing, but the stationery thus treated may be reserved only for correspondence with sitters, plain printed paper being used for all other purposes. A good printer by judicious setting is able to make a very effective heading with plain type and "rules" alone, but there are printers *and* printers! Many, if left to their own devices, will insert all sorts of so-called "ornaments," ranging from representations of flowers and birds to motor-cars, and the illustrations of the "pierrot" style already mentioned. A number of photographers use headings in half-tone, the designs consisting either of views of the district or else portraits of pretty children, together with the name and address in suitable lettering. Although they do not bear the cachet of good form, nothing much can be said against these half-tone headings, except that to do the blocks, and, through them, the original photographs, justice, they have to be printed on highly enamelled paper, which has not a good writing surface. If something more ornamental than plain type be desired, it is better to have a specially drawn heading from which a "line" block can be made, and then printed on any class of paper. Such a heading printed in either one or two colors affords much opportunity for the display of good taste, but, except from printers who lay themselves out for high-class work, there may be difficulty in obtaining what is desired.

In the foregoing nothing has been said about cost, because prices vary so much, not only with qualities of paper, but also with the amount which is ordered at one time.

The envelopes should always match the paper, and should be of a size to take the octavo and quarto papers, with one and two folds respectively.

#### SYSTEM FOR PHOTOGRAPHERS.

Order makes for orders, and the photographer is well advised who adopts a good system of handling his correspondence. Letters received should at once have attention and, as soon as the reply is sent, be filed away so as to be of easy reference, in one or other of the numerous filing systems now on the market. If the replies are not copied, a memorandum may be made upon the letters themselves, or else in a scribbling diary, of the chief points. The use of the typewriter by photographers is gradually increasing, but many who buy them otherwise than direct from the makers do not know that by using a sheet of duplicating carbon a copy may be obtained simultaneously with the original. Too many people seem to think that system is all very well in big concerns, but that there is no need for it in small ones. The idea is a mistaken one; the system need not be elaborate, but the small business man ought to relieve himself of worrying about details as much as possible, so as to leave his mind free for more important matters.



PHOTO BY W. H. POTTER,  
INDIANAPOLIS.

#### THE VISITING CARD.

The visiting card used by the photographer in making business calls should be of exactly the same style—that is, the small ivory card with square corners—as the ordinary private card, save that the usual “Mr.” is dropped and the word “Photographer” added. One sees all kinds of cards more or less elaborate, deckle-edged, rounded-corner, and gilt-edged, but they should be avoided, there being no more room for doubt as to what is correct than there is as to what constitutes proper dress at any evening function.

#### THE BILLHEAD.

The form on which the account is rendered should resemble the notepaper as regards its being well printed, but it, of course, admits of more matter being added. The name of the bankers should be given. “Cheques to be crossed . . . .” While at the bottom of the bill there should be a footnote, “Extra copies or enlargements from this negative may always be obtained by mentioning the reference number . . . .” The gardee envelopes in which the prints are sent home may be made the medium for an excellent advertisement by being neatly printed, “A choice selection of frames suitable for this photograph always in stock.”

A further article next month will deal with other branches of the photographer's stationery.—*British Journal of Photography.*

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### CLOUDING PORTRAIT NEGATIVES.

BY ARTHUR WHITING.

To photographers on the look-out for novelties as incentives to business, I would suggest that the clouding of portrait backgrounds of head and shoulder photographs, if neatly and artistically done, might be an excellent line. For whilst an extra charge can (if desired) be made for photographs so finished, the process practically costs no more than any other style, and the extra time occupied is fractional. Personally, I could cloud numbers of cabinet backgrounds at an average speed of from two to five minutes per negative. And another point to be considered is that the semi-fanciful finish obtained harmonizes well with mounts suitable for photographs for presentation.

#### THE MODUS OPERANDI.

Varnish the retouched (or otherwise) negative with what is known as matting varnish, of which the following is a good formula, viz:—

Seed lac.....	2 ounces.
Sandarac.....	2 ounces
Oil of lavender.....	$\frac{1}{2}$ ounce.
Castor oil.....	$\frac{1}{2}$ to 1 ounce.
Methylated alcohol.....	40 ounces.

The addition of some powdered glass will facilitate the solution of the gums, and gentle heat usually has to be used also. When dissolved allow to stand for several hours, then decant, and filter once or twice (an advantage). Great care must be used to ensure both negative and varnish being absolutely free from dust, as it is fatal to success in this class of work. After the negative is cold rub the varnish gently down with the fingers, which have been previously dipped in powdered resin. When a uniform matt surface has been

obtained wipe off with cotton-wool and keep the latter for further use, as dusting the negative with this impregnated wool is infinitely superior as a preliminary to dipping the fingers in powdered resin.

#### HANDLING THE NEGATIVE.

The negative is now ready for clouding, which is done with the aid of a stump (a tint-stump for broader surfaces) and some electrotyper's plumbago.

For the stump choose a very firm-pointed paper, about half an inch or more in diameter, and rotate the pointed ends on a piece of fine glass-paper until they present a perfectly smooth and silky appearance with fine points. A tint-stump can be made by screwing a small flat button on to the end of a pen-holder, and covering the knob thus formed with two or three thicknesses of ordinary surgeon's lint.

Place some of the plumbago upon a washleather pad, and work it well into the leather with the ordinary stump. When the latter is evenly charged (not too heavily) apply it over the background of the negative so as to form clouds "in negative," the best kinds for the purpose being those known to meteorologists as cumulus, cumulo-stratus and "scud." It is important to make the highest lights in the clouds less intense than those of the features, otherwise the artistic quality of the production will be lost, and the picture look "made up." Let the work, therefore, be of a subdued tone, the highest lights equaling in depth the middle tones of the face, and placed on the shadow side of the latter. By doing so the portrait will be thrown out, and if the clouds on the lighter side of the face are only faintly portrayed it will give the effect of light striking them after it has passed the sitter, and will cause the background to build up and harmonize with the rest of the photograph instead of detracting from it. Again, it sometimes happens (if the clothing is of a similar tone to the background) that the shoulders seem to merge into it, and when this may be undesirable it is easy to bring them into relief by clouding the latter over their immediate vicinity, any overlapping of the work being afterwards erased with retouching knife, used so as to glide over the varnish without scraping it.

#### VIGNETTE "CLOUDED" NEGATIVE.

Of course negatives finished in this method should (usually) be printed solid, although it is possible to obtain some very nice results if they are vignetted, provided the retoucher has had the latter method in view when retouching. The work should have a soft, fluffy, but not woolly appearance, the higher lights being of very narrow or small and the shadows (formed by leaving the part alone) of greater and broader proportions.—*British Journal of Photography*.

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ROCHESTER, N. Y., March 22, 1906.

A LITTLE more than a year ago there died in Jena, that world famous town, Professor Ernst Abbe, who has had no small share in making Jena so well known to the entire civilized world.

At the time of his death, papers and magazines contained full accounts of the life and work of this truly remarkable man, reciting in detail his numerous contributions to science and his successful experiment in organizing an industrial enterprise upon distinctively new lines.

Since that time the feeling that here was a man whose work has been for the good of mankind and whose memory should be fittingly honored, gathered strength until there was appointed a committee to take charge of soliciting funds for the purpose of erecting in his native town, between the Volkshaus erected by him and the Zeiss Works, a statue as a memorial.

The names of a number of American scientists and business men who had dealings with the Zeiss Works were included in the committee named. We in America seem very far off from the little German town where the statue to Abbe is to be placed; and one might think it of little account whether we help to erect the statue or not. But this is a unique occasion, as Abbe was a unique man, and most of us who know anything at all about him will consider it a privilege to be able to contribute, be it ever so small a sum, to the statue that is to perpetuate his form to posterity.

The undersigned have for many years had business relations with Professor Abbe through the Carl Zeiss Works. They have, therefore, a strong desire, a desire tinged by personal acquaintance, to see America well represented in this memorial. They believe that many will be glad to avail themselves of the opportunity of giving something to show their appreciation of the great work done by Abbe and in order that such opportunity may not be wanting they have arranged, with the consent of the other members, to act as secretary and treasurer of the American committee to solicit funds for this purpose.

Under date of February 25th the American Microscopical Society issued a circular letter appealing to their members to aid in this movement. We would state that we have no desire to interfere in any way with the collections that might be made by the Society, in fact we would urge, since our purpose is only to help increase the fund, that all contributions of members or others interested in the Society be sent direct to them since it is eminently fitting that such an organization should make as good a showing as possible.

We urgently request all others who are interested to send contributions to us, be they large or small, and ask all to assist by giving as much publicity as possible to the scheme, and by endeavoring to arouse interest and enthusiasm in the project.

We shall make personal acknowledgment immediately upon receipt of contributions and shall publish list of contributors as soon as the total amount is forwarded to Germany.

BAUSCH & LOMB OPTICAL CO.

[We gladly publish the foregoing letter, as the name of Abbe is well known to the photographic world to which he has rendered such valuable aid, and many photographers will no doubt be glad to contribute something, however small, for this object.—EDITOR.]

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## PHOTOGRAPHERS' ASSOCIATION OF IOWA.

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DES MOINES, Iowa, November 27, 1905.

THE Sixteenth Annual Convention of the Photographers' Association of Iowa will be held at Des Moines, May 8, 9, 10 and 11, 1906.

Your committee submits the following classes and suggestions for your pleasure:

### CLASSES AND AWARDS.

*Grand Portrait Class*—Beautiful Silver Loving Cup, 12 inches high. Open to any photographer outside of Iowa, exhibiting the six best pictures. No restrictions as to size, frames or kind of paper used. Entry fee \$3 00 to be sent in advance to Secretary Fahr, Bonaparte, Iowa.

*Class A*—A Beautiful Bronze Figure, 25 inches high, to be awarded to the member showing the six best pictures, nine inches or over, one dimension. Open to all members of the association, residents of Iowa.

*Class B*—A fine Bronze Statue, 22 inches high, to be awarded a member from towns of 5,000 inhabitants or less. Requires six pictures 9 inches or larger, or 12 pictures Cabinet size.

*Class C*—A Bronze Statue, 20 inches high, will be awarded to a member from town of 2,500 inhabitants or less, showing 12 best Cabinet Pictures.

*Class D*—Open to all members from towns of 1,500 inhabitants or less. A fine Bronze Vase to winner. Requires six Cabinets or larger.

*Miniature Class*—A Beautiful Bronze Statue will be given to any Iowa photographer, a member of this association, showing the 12 best Miniature portraits. Portraits to be not over 4 inches, any dimension, and may be framed separately or collectively, with or without glass.

*View Class*—Owing to the call for a class for views, we have decided to offer a finely Engraved Diploma to the member showing the six best views,  $4\frac{1}{2} \times 6\frac{1}{2}$  or larger. No restrictions as to subject, frames or paper used.

#### COMMITTEES.

Reception—Dunlap, F. E. Crosby, J. L. Murphy, J. H. Reuvers, Mrs. Ikenberry, Dinsmore.

Entertainment—Voiland, Frank Ingals, R. W. Brown, Will Dial, Gilbert, Browning, F. J. McMillan, O. A. Harpell, Miss McChestney, Estella Schultz, Reynolds, T. W. Townsend, T. A. Brown, Frank Medlar, Anschultz.

Press—O. C. Courtright, Chas. Wilkinson, Verne Kirk, Chas. Pierce.

Hanging—L. A. Reid, A. L. Echerman, M. J. Tritz, F. H. McMillan.

Competent lecturers and critics will be in attendance, and educational features will be given first consideration. Demonstrations in posing, lighting and composition will be arranged for, and the electric light, which is coming more and more into use in photography, will be in evidence.

The manufacturers and dealers will be on hand with all the new things used in the studio, and it is needless to mention that the demonstrators, who never miss a convention, will be there to tell you all about the good things that they represent.

The social features of the convention are in good hands and will receive careful attention. The Des Moines Photo Material Company promises us a grand banquet; field sports will be in evidence, and, in fact, you will enjoy the visit.

The intellectual feast will be the lecture by Sidney Allen (S. Hartman) who made such a hit at the National last year. His loan exhibit of over a hundred portraits will undoubtedly interest and instruct you, and this is another reason why you should be present.

A one and one-third fare for the round trip will be arranged for on the certificate plan, provided one hundred certificates are received by the treasurer. When starting for Des Moines be sure and get a railroad certificate and deliver it to the Treasurer on arrival at hall.

Keep track of your best work from now on, and make up one or two nice exhibits for the convention; and plan to attend the Sixteenth annual convention, without fail. Be sure and send your exhibits in time to have them reach Des Moines by May 7th.

A new thing that we are advocating in the P. A. of I. is the issuing of certificates of membership, suitable to hang in your shop. It will let the world know that you are a member in good standing of a progressive organization. We'll have them at the meeting.

Come down. Bring the ladies, and your trip will be doubly enjoyable. The ladies will appreciate the recreation and will make things pleasanter for you when the convention is over.

Hoping to meet you at the convention, I beg to remain, yours fraternally,

G. E. FAHR, Secretary,  
Bonaparte, Iowa.

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

An Illustrated Monthly Journal of Practical Photography.

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries, \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

Remittances may be made at our risk, by Post-Office Money Order, Draft or Registered Letter, to the order of PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Subscriptions will begin with the circulating number at the time of their receipt, unless otherwise directed.

We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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VOL. XI.

BUFFALO, APRIL, 1906.

No. 4

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## CHATS WITH THE EDITORS.

FOND DU LAC, Wis., February 22, 1906.

*Editor Professional and Amateur Photographer:*

There is an old saying that it is not what a man makes, but what he saves that makes him rich, and this is true in photography. I think most photographers live beyond their income all the time, which keeps them poor and discouraged. I also think that a few of them are down-right lazy. I will now give you a little history of how I started and succeeded in photography.

I started in business in the year 1885 at the age of eighteen and one-half years, with a very limited experience in photography, and I might say a green country boy and with only a country school education, being born and raised on the farm by good German parents. The photographer that I learned my trade with gave me good advice which was that a photographer must make enough money the first twenty years so that he could retire from business. For after that he would be getting old and foggy, and young fellows would get into the business with new ideas and get his customers, so when I started in business I began to act on this advice at once, and every time I had twenty-five dollars to spare I would give it to my father for safe-keeping until I reached the age of twenty-one, when my father returned me my money saved up to that time, which was about five hundred dollars. This five hundred dollars, with what more I saved up in the next four years, I loaned out at interest.

In 1892 I took all of my money and began to invest it in real estate. I have kept this up until now I own real estate in this city, nearly all paid for, that brings me in two hundred and eleven dollars rent per month. Some may think that I had to be stingy to do this, but I have always had a good time, and when I go to world's fairs, national and state conventions, I always take my wife along. We also go to parties, dances and theatres, and when money is raised for some city institution, like a Y. M. C. A., churches and factories, I always donate my share. By this I mean to show what can be done by a fair work photographer, but a good business man. I am a great believer in good advertising and in reading photographic publications. When I get your magazine, and I have been taking it a long time, I lay it aside until I have time to read it.

I have been a hard worker and many times I have burned the midnight oil. I also attend strictly to business all the time and make it a point to keep all promises. I know several photographers who are excellent workmen, but poor business men, and some of them have been forced to quit and others are just hanging on, but may have to quit soon or change their method. Some of these quitters have been national and state prize winners, but had a poor business system. If a man cannot be good in both, it is better to be a good business man than a prize-winning photographer.

In regard to price, will say: If photographers in the same city, who do about equally good work, will get together and agree on a price, it is a good thing, otherwise you must meet them on their price, and sometimes if they won't agree to a fair price, it is a good thing to cut the life out of prices for a time and make the other fellows sick. They usually come to terms after that and remain quiet for sometime, but as a rule, I don't believe in working for nothing. Good customers do not expect it and poor ones are not worth having. Furthermore, a good business photographer does not fear competition no matter what kind it is, but rather enjoys it and usually finds a way to get even. Give them all a chance, for the poor work photographer of today may be the good work and high price photographer of tomorrow. I also believe in a photographer getting out and be somebody in the community in which he lives.

I am now holding the office of president for the fourth term in the E. F. U., a fraternal life insurance order, with a local membership now of six hundred and fifteen. When I took the office three years ago, it had three hundred and seventeen members. I also hold a local office of manager in the great Modern Woodman order. All this helps a man in business and is good advertising.

In conclusion, I will say, so as not to be given credit for which I am not entitled, that my father bought and paid for my gallery as a gift from home, and while I own three houses and two stores, the stores in the heart of our city, I rent my house and gallery, paying seventeen dollars a month rent for my house and fourteen dollars for my gallery. This is on account of location.

A short time ago I read that ninety per cent. of all the photographers are worth less than five hundred dollars. I am glad that I do not belong to this class, but to the small class of ten per cent. fellows.

Again, I want to say that all photographers should live within their means and save something, no matter how small their business is. It is hard to save from a small business, but it is the best test a man can get. Anybody can save from a big business, but it takes a good financier to save from a small business.

Referring to Mr Raymer's articles, will say that I have read them all and consider them the very best. All of them are so plain that a photographer with horse sense can understand them. I think his answers in your last issue will make the deepest and most lasting impression on some of the sleepy ones.

Hoping that my letter will be of some little value to your readers as well as your valuable magazine, I am  
Yours truly, H. J. Buss.

We have the pleasure of publishing above a letter from Mr. H. J. Buss, Fond du Lac, Wis., and it is a pleasure. He hits the nail on the head, drives it in and then clinches it on the other side. He shows a public spirit, and we wonder how many photographers there are in this country who ever donated a cent to a Y. M. C. A. or church, or in fact any public enterprise? How many even go to church? How many really intend to keep their promises when they make them? When work is promised for delivery on a certain day how many really deep down in their hearts expect to deliver that work *rain or shine*? There you have it, friends, in a nut shell. Keep your promises if you expect people to

use you as business men. Talk about making business better, you had first better attend to the business you already have, in a business way.

We are struck with the idea of a photographer getting "out and being somebody." We would like to know how many photographers ever served as mayor of their town or an alderman. Who of them was ever a senator, governor, or representative? And who among them even served as the presiding officer of some lodge? If the man is a public spirited citizen, and a hustler, don't worry about his "hiding his light under a bushel." If he should try such a thing that light would get so strong as to set fire to the bushel and burn it.

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## NOTICE BOARD.

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### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

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At the Illinois Convention last year we had the pleasure of having Mr. Edgworth, of the Bausch & Lomb Opt. Co., show us the workings of the Unar lens, which is claimed by that company to be an all purpose lens, and after having seen the work done by this instrument it affords us pleasure to say that it is all that is claimed for it. The average photographer is not financially able to own more than one lens, and this he expects to do all work. To such an one we will suggest that before making a purchase of an instrument of this kind an investigation be made of the Unar. The B. & L. people have the reputation for attending to their correspondence promptly, and any information they can give will be given cheerfully.

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THE photographer that is not pushing the large portraits is not getting out of his business all that there is in it. It is remarkable the number of enlargements that could be disposed of from small negatives, if one would but do a little talking to his customers along this line. There should be a few well selected samples to be shown, and then but little talk is necessary. The Beck Portrait Co., New York, are in a position to make these portraits for you better and cheaper than you can make them, thus relieving you of that amount of work and time that you can place on something else that will be bringing in the coin. Business men in other lines make every edge cut. Are you doing so?

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WE are informed that the Illinois College of Photography have enrolled many new students. The growth of this institution has been phenomenal, and they can number their students, past and present, up in the thousands and still they come from far and near. The inducements offered the student are better than ever before, and we suggest that any expecting to take up photography for a business, or any desiring to brush up on the work and get the latest ideas, send for their catalogue before making arrangements elsewhere.

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THE Berlin Aniline Works are offering to send their Agfa Handbook free for the asking. All of these little books have something in them that will do even the best good to know, and the AGFA Handbook is no exception to the rule. And inasmuch as it costs nothing and is filled with information it would seem that the edition would be exhausted in a short time. Send for one, it will help you.

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HAVE you read of the Wollensak Portrait Lens, Series A. F. 5. It is a new lens, but has made wonderful strides in the estimation of those having tried it. Personally we have tried it and know that it gives some of the softest, most delicate negatives we ever saw. If a good reasonable priced portrait lens is desired, we think the buyer should try the Series A.

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THOSE making a specialty as well as those making flash light work for pleasure should give the Victor powder sold by Jas. H. Smith Co., Chicago, a trial. It is quick and many times stronger than other powders. If it is once used it will take a long time to get the user to take up with another.

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HEINTZ Studio, Harlan, Ia., are advertising a good retouching medium. This may be the very thing you want. Write them for information, which we feel sure will be forthcoming. The same retouching medium does not suit all retouchers, and this may be the very thing you have been waiting for.

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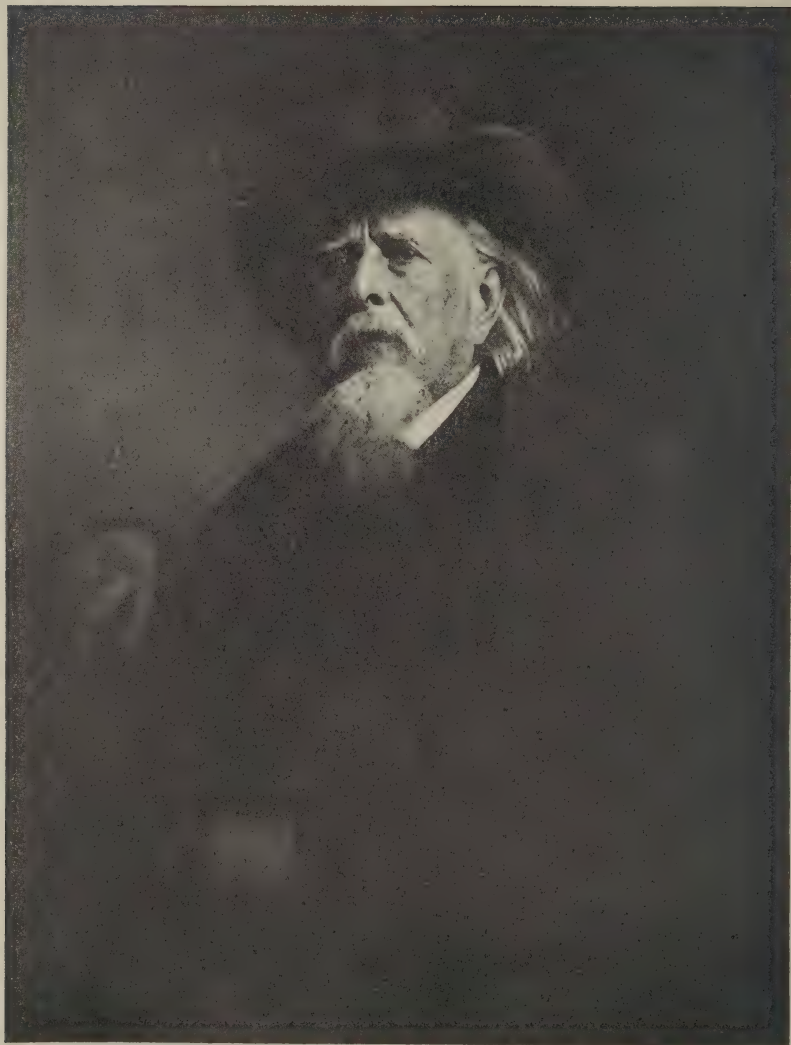
THE Century Studio outfit is still the popular outfit. We have heard of many that have replaced outfits for this and would not make a change again at any price. It is highly finished, easily handled and makes one of the handsomest pieces of furniture an operator could have in his room. The first impression of the customer would be one of admiration for the handsome appearance of the operator's tools, and feeling so, confidence in his ability would be engendered at once. Send for catalog and see what you think of it.

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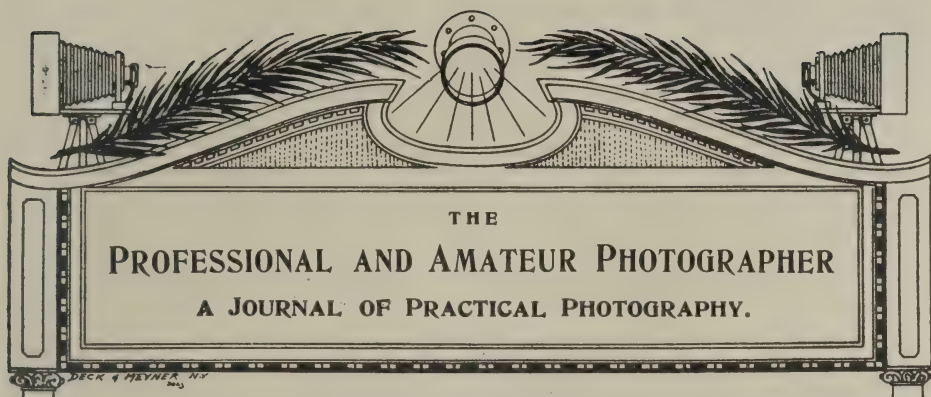
THE first of the 1906 catalogs reaching us is that of the Rochester Optical Co., manufacturers of the famous Premo Camera. It contains several new features, and every amateur contemplating the purchase of a camera for plate or film should secure a copy of the catalog, either from the dealer or the Rochester Optical Co., Rochester, N. Y.



Professional and Amateur Photographer.



BY C. L. POWERS,  
CLEREMONT, N. H.



THE  
PROFESSIONAL AND AMATEUR PHOTOGRAPHER  
A JOURNAL OF PRACTICAL PHOTOGRAPHY.

Vol. XI.

BUFFALO, MAY, 1906.

No. 5

## PROFILES.

BY FELIX RAYMER.

THE making of profile positions is a thing that puzzles many an otherwise good operator. I have noticed for many years, when attending the conventions, that there are two branches of work in which most operators are very ordinary, or even very poor at handling. The first is the making of good shadow pictures, such as Rembrandt, half-shadow, and whole shadow effects, and the second is the making of good profile work. Of course we all know the impression prevails that very few people have a good profile, but I have found that we are liable to magnify this claim, to saying there are fewer than in reality. It has been my experience that if the subject has not a good profile, he or she is not a very good subject otherwise. One that has a regular face in any other pose will have a regular face in the profile pose. If the features are regular from one point of view they will be regular from all other points of view. I think the reason we think there are so few people that have a good profile is that we have not been able to secure the very best results in that pose at all times, and like many operators that say the people do not like the shadow effects of light, it is more the fault of the operator than the dear people. I have found if we give the people something good they will take it, and what is more are willing to pay for it. But if the goods are poor they do not want them at any price. So it is with making profiles. If they are made as well as the other positions of the face we will experience but little trouble in getting the people to like the profile pictures.

In the last few years there seems to be a tendency to do away with all positions except the "usual thing," or what is commonly called by the public a "three-quarter view of the face." It matters not how many sittings you make in a day, you will find that nine-tenths of them have been made in this position. The face will show the same points or features in all of the negatives. This is narrowing the field of an operator

down to the point where he is no more nor less than a machine. He seats his subjects all in the same way, snaps the shutter, and when the negatives come out of the dark-room they all have the same appearance. There are two reasons for this tendency to make all of the work the same. First, many of us have imbibed the idea from seeing and hearing so much of it at the conventions, the demonstrators having used this stereotyped pose so much in their demonstrations. If you will take the trouble to inspect the exhibits carefully at any of the conventions this year I will venture the assertion that you will find at least nine out of ten of the pictures made in this pose (three-quarter view of the face). I know that it is claimed, and has been for many years, that there are more people of whom a good three-quarter view of the face can be made than any other view. I have been claiming it myself, but I have decided to change my mind after studying this one question for some time. The second reason for our making fewer profiles is that many of us do not know how to make them as well as the three-quarter view.

There is one thing that perhaps all operators do not know, and that is, a profile position of the face can be made in any effect of light. If we want a broad effect of light it is as easy to make a profile in that light as in any other position. If we want a Rembrandt effect the profile will look as well as in any other position, and the same is true of any effect of light possible under a skylight. I will make a few suggestions for securing good profile positions, at least they have given me some very good results, and I hope they will prove of benefit to others. I will suggest that I have for sometime made it a practice to make several negatives of every sitter. I do not believe in being "stingy" with plates. Use plenty of them, and the orders will be increased enough to more than pay for the apparent extravagance. I have also made it a custom to make at least one, and often more, of those negatives in profile of the subject. I do not care what others may think about that subject having a good profile, I am the one that is doing the work, and I am the one that is to stand the praise or censure for that picture. If the sitter does not like the proof, or proofs, of the profile, he or she does not have to order from them. But it is surprising to many of my friends the number of profiles that are ordered. I have found in an experience of over twenty-four years that nearly every person having a picture made is desirous of having a good profile. But they are backward about asking the operator to make that style of negative, for fear it may not turn out good. This fear is traceable to the photographer in most cases, for he tells his customers that few people have a good profile and the public have become educated to that belief for half a century. If the operator will assume all risk and make a sitting or two, or even more, in profile, he will lose nothing in a year's time. He may lose on some individual customer, but the increase in his orders will be more than enough to justify the extra expense.

If the operator will adopt a certain method in his work he will be able to do three times the amount he could if he goes at it without some definite plan. In giving my suggestions for making profile negatives I will do so in accordance with my method of work under the light. This is a method that is seldom departed from, and the result is that many sittings can be made in a day's time, and all be good, having had as close consideration as though a careless harrum scarrum methodless way had been employed.

First, the subject is placed under the light at a place where it will fall on the face from a point midway between the side and top. In other words, there should be no more light from one extreme than the other. It will be understood by this that the light will be falling from an angle of about 45 degrees. The instant the subject takes the seat the operator can tell whether he wants a more concentrated effect or not; if he does, move the subject nearer the light and make the opening smaller by the use of screens of some kind. The smaller the light and the nearer to it the subject is posed the stronger or more concentrated it will be in the face. If a more diffused effect is wanted move the subject farther from the light and make the opening as large as possible. The most important consideration is to have the light fall on the face from an angle of about 45 degrees. This angle is controlled by the distance of the subject from a given opening in the light. The smaller the opening the nearer the subject must be to it.

If the light is falling right the shadows will all fall across the face at an angle of 45 degrees. Look especially to the shadow from the nose. If it falls toward the corner of the mouth, the angle is near enough. Next look to the highest light on the face. If flesh can be seen through it, the lighting is complete; but if the highest light seems to throw off a reflected light, a white head screen should be used to soften it until the flesh can be seen. Bear in mind that many shades of diffusion may be had by the use of the same screen. The nearer it is placed to the subject the greater diffusion. Use it close enough to get the detail or flesh in the highest light, but no closer than necessary for that purpose.

The first negative made from this lighting is the "usual thing," a three quarter view of the face. To get this view of the face the camera is moved toward the side light until the ear on the shadow side of the face cannot be seen. When this exposure is made the camera is not moved, but the subject is asked to turn slowly from the light, and when the eye on the shadow side of the face is just out of sight, a profile in broad light is secured. Do not allow the subject to turn any farther than just enough to lose the eye on the shadow side of the face, for to do so would shorten the nose, chin and forehead. In this view of the face the highest light will be seen on the cheek and ear, and it should be there. In the first position the highest light was on the forehead, above the eye, but in turning away from the light it shifted to the cheek and ear. This should be so for the reason that it is the nearest portion of the face to the camera, and to secure concentration and roundness we should have the nearest portion of the face lighted stronger than the distant portions. It is my custom to focus on the first position, but in the second, or profile, I do not take the time nor trouble to focus again. I know what my lens will do and know that I will have the focus all that I want it. This is time saved.

One mistake many make in the profile positions is that they have the subject turn the body too far from the light, in fact, so far that the shoulder on the shadow side of the figure is lost sight of. This is a very trying position for most people and has a tendency to make the subject appear thin chested and round shouldered. If the plan is followed of having the subject turn the shoulders away from the light until there is no light whatever on the shadow shoulder, and there stop, the effect will be much better. In later articles I will give a few suggestions for making shadow effects in profile.

## THE BEST DEVELOPER.

BY DAVID J. COOK.

"WHAT is a good formula for developing plates?" In propounding this question the beginner in photography is likely to be made to feel that he is indeed a dunce. The merest novice has at his tongue's end formulas galore, and can give him any kind he may wish for, from those that are warranted to develop a case of genuine love-sickness to a cast iron conscience. Whatever is wanted he has "just the developer to fit the case." But, perchance, his own negatives are undesirable for any reason, whether under-developed, over-developed, under-exposed, over-exposed, improperly lighted, out of focus, etc., the blame is immediately placed on the developer, and that formula is discarded and another "cracker jack" is tried, to again, perhaps, be laid aside for still another.

The average professional worker has, also, his own "pet" developer—tried, true and never found wanting. Yes! he occasionally gets a poor negative, but that is the fault of the plate. The developer is all right, for has he not used it for years (regardless how often he changed his plates), and has used that particular solution, perhaps, several times with good results until now, which goes to show that the fault is with the plate and with the plate only.

The "process munger" has HIS "secret" formula, "personally sold to all the leaders—Sarony, Falk, Rockwood, etc." (and not unlikely to your competitor—Mr. Man, three doors removed). He will, for the price,—if he happens to be in hard luck (as they usually are)—of say a good dinner, or perhaps a "smile;" and if he is a high-toned expert will, as a special favor, put you "next" the "secret" of that kind of developer which will produce those "creamy" exquisite, indescribable negatives, for the nominal sum of \$5.00, more or less.

Even the demonstrator has his failings, and carries around with him his specially prepared developing solution. While many chemical manufacturers make a business creating a desire, and supplying, at least, one new developing agent every six months, the sum total is that we now have enough developing agents and formulas to easily float the national debt.

The man who, perhaps, has the greatest claim to recognition—the dry plate manufacturer—is forgotten or ignored. "It is true that he is in position to know what is best for his make of plates, but, then, don't you know we never could get good negatives with his developer" (his formula was not complicated enough). "We gave it a trial once." "Yes, we used one or two solutions we had made up previously for another plate, but then that would not make any great difference."

This all goes to show there is no best developer, for no matter how diligently the worker strives to produce a combination of chemicals that will give good results, for him the fact remains that the largest constituent of the mixture is the intelligence used—the know-how.

Chemicals are mere lifeless tools, and their actions are governed by certain fixed laws, which are controlled entirely by the influencing conditions existing or created and maintained by the direction of the one calling them into active power. If the man is possessed of the know-how he learns to recognize what these conditions are and how they affect the action of his chemicals.

The novice must know there is no magic fluid which will develop perfect negatives automatically.

A developing solution in which the plate is bathed to bring forth the latent image is composed of several ingredients, chief of which is the developing agent, commonly termed the "reducer." Of developing agents, there are many varieties, differing, principally, in their power to cause all lower tones and detail to appear early in the course of developing, opacity following slowly; or the converse, the shadow detail and lower tones appearing slowly, while the high lights gain in opacity rapidly. Regarding the effect on the speed of the plate practically no difference exists. There is also no material difference in ultimate density power—the power to produce printing density. In searching out shadow detail there is no difference, although some developers will bring out the image quicker, and develop faster than some others. The non-staining qualities or color of the metal deposit particularly fit some developers for certain positive processes, as lantern slides, opal plates, etc., bromide or chloride "printing-in" papers. But for general purposes, the best developer for making negatives is one which is neither soft nor hard-working, stainless, nor one producing a deep colored deposit, but intermediate, the image appearing normally, and opacity and detail following gradually as development proceeds.

A developing agent, by reason of its liking for oxygen, reduces or frees the haloids—bromine, iodine, etc.—from the metal silver, thus transforming the silver salts to the metallic state. Any developing agent which will accomplish this result, producing a printable negative, in a reasonable length of time, without veil or fog, is a good developer.

Almost any of the formulas which come with a box of plates, of a reputable make, are capable of giving good results if properly understood. It should be noted, however, that each brand and variety needs its own especially balanced proportions of developing agent and accelerator. The best developer, undoubtedly, therefore, is the one possessing just the right balance between the component parts that are recommended by the manufacturer of that particular plate that is used.

It is the man who makes the negative, and he makes them properly or otherwise just in proportion to his knowledge of those constituents which make up the developer that he handles.

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## POINTLETS AND TIPPLETS SUNG TO RAGTIME.

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BY YOUR UNCLE KRIS.

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TALK about doing things up brown, but of all the places for doing such a thing there are none that can touch the "Dark and Woolly Swamps of Rackensak" (Arkansaw). Down there the other day, one of the editors of a paper politely referred to one of the members of the legislature as a "lop-eared liar." The aforementioned member felt that he had been badly treated and announced to his friends that the editor had to go down on his knees and beg his pardon abjectly for the insult. So he meandered into the sanctum sanctorum of the editor. After a few minutes of interesting conversation, the editor pitched the aforementioned

member out of a second story window. The member fell on a plank roof of a shed, and the roof gave way and he fell through it to the floor of the shed. On the floor of the shed was a bull dog, and the aforementioned member hit that bull "dorg" in the middle of his spinal column. The "dorg" felt insulted at the familiarity, and rose up in his wrath and chewed off the member's right ear. The member kicked at the "dorg," and kicked his master, who had come upon the scene just at that time. The master didn't feel called upon to turn his other cheek, so lit into the member, and landed him out in a horse trough. When he hit the horse trough the town marshal came along and pulled him, and he being a little obstreperous, the marshal had to use his club, and peeled off about four yards of hide from the side of his face. After the member had been placed in the cooler, his wife was sent for to bail him out. She did so by leading him off by the other ear, and playing the bass drum on his stomach with a broom handle. The last heard of him, he was yelling at the top of his voice, "Lay on McDuff, and damned be he who first cries hold enough" as his father-in-law gave him a good, swift kick where it would do the most good as he was fired into the house by his better half. Oh! yes, they know how to do things down there. Your Uncle Kris thought it about time to get out after this.

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I have read with considerable interest an article appearing in the *Photographer* of Feb. 27th, by "Uncle Alf." In some respects this article is good and well worth the time necessary to read it. He seems however to be somewhat soured on the world as it is to-day, preferring to live in the past, a la ancient history. He tells about the good old magazines (photographic) of ye olden times when he and a few others contributed to their pages, making them interesting reading, and follows it up by roasting the present day magazines. Uncle Alf is very much like the majority of people; what he doesn't know about running magazines is enough to turn his hair gray, and set his brain afire. He has not reached the point yet where he can realize that the success of the magazines is dependent upon its contributors and not on its managers and publishers. And there is not a magazine published to-day that does not beg for articles of any nature that will be of interest to its readers, and offer to pay high rates for such articles. But it is the most difficult matter to get a man to write what he knows, and the consequence is that the editors have to use many things that would otherwise not be used. On the other hand, some of the very best things we have are the "British Journal philosophy" as he refers to it, and we rather think some of this philosophy would not come amiss to "Uncle Alf." But since "Uncle Alf" has broke out again, after all these years of silence, we may of course look for better things in the photographic magazines. We also note what he has to say about the conventions, and will say for his benefit that we have hundreds of others that are able and willing to criticise the manner in which the conventions are conducted, but strange to relate they, like him, do not offer any suggestions for bettering them and neither do they come to them and take a hand trying to make them better. There is no truer saying than "any fool may criticise, but it takes a wise man to make it better." Uncle Alf is also like some of the old timers. He thinks "times are not what they were when I was a boy" in so far as it relates to a comparison of the present day photographs



BY C. L. POWERS,  
CLEREMONT, N. H.



with some of their old time "chemical master pieces." What a pity we did not stop all advancement at that time and continue to make some of those old time master pieces that we have heard so much about from some of the old timers. 'Tis pleasant no doubt to live in the past, but we will take the present and the future for ours. As we said before, since Uncle Alf, like the ground hog, has emerged from his hole for a spell, we hope that he will not get "skeart" at his shadow and run in again, but will "cite" some of us to the things he talked about. We are, many of us, from Missouri, and will have to be shown.

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Some people, after trying everything else and making a failure, try religion.

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"Now, Johnnie," said the teacher, "tell us what was Washington's farewell address."

"Heaven," answered Johnnie solemnly.

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When a man begins to feel that he has been fleeced, he at once begins to feel sheepish. So much for the law of association of ideas.

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As long as a man has money he has confidence in himself. But when his money is gone—well, he then tries to get the confidence of some other fellow.

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As long as a pretty girl can show off, she is in splendid spirits. But when she has to stop showing off, she gets lonesome.

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'Tis not all actors, playing the part of a gouty sufferer, that has three meals a day. Some are glad to get one.

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The more popular a man is with himself the less so he is with others.

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The man who complains loudest at his hard lot is always the one that has the easiest chairs, and lounges in them instead of sitting on them.

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Every time a widow hears of a man that has been disappointed in love she makes it her business to get him off to one side and sympathize with him.

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"I often wonder," said the friend, "why you are so thoughtful of your wife."

"You wouldn't," said the husband, "if you were better acquainted with my wife."

## SELECTING A SUITABLE METHOD OF INTENSIFICATION.

BY W. F. ELLIS.

A FEW weeks ago an amateur photographer in my hearing observed that the negative was thin, and so he intensified it; and on asking him what intensifier he used he told me that the only one he ever employed was mercury and ammonia. Further questioning elicited the fact that this did not always "answer"; but whether this was due to the mercury, or the ammonia, or the negative, or to the inherent "cussedness" of photographic operations in general he was unable to declare. I am afraid there are many more workers who are in his condition in this respect, and who intensify their negatives when they are thin without a thought whether that particular kind of intensification is suitable for that particular kind of thinness.

### THE CAUSES OF THINNESS IN NEGATIVES.

By way of clearing the ground at starting, we must fully realize that there are different kinds of thinness in negatives, due to different causes. If we stop the development of a properly exposed plate too soon, we shall have a negative that is too thin. If we have a subject of very feeble contrasts, viewed in hazy weather, or if we use a telephotographic lens from a distance, which has to look through a great depth of illuminated air, and therefore has a hazy effect, we shall also get a negative that is too thin. If we badly under-expose, we shall get a negative that is too thin; although, if we develop improperly, the thinness will only be in the shadows, and the high lights may be just the other thing. Finally, if we over-expose and stop development too soon, the negative will be too thin, but not with the same kind of thinness as in the other cases.

### THE EASIEST CASE TO DEAL WITH.

Now, to make the best of a bad job, which is all that can be said for intensification methods at any time, each of these complaints must have its own special treatment. Let us take, first, the case of the plate which was taken out of the developer too soon. Assuming that it has no other defect, it will be thin all through, its highest lights and its deepest shadows will alike want strengthening, but in no part will there be any fogging or veiling which need be feared. The intensifier which such a plate wants is one that will act proportionately to the quantity of silver that is already present—that is to say, if it doubles the vigor of the high lights, it must double the vigor of the half-tones, and of the shadows also. There are several intensifiers which do this. The best all-round solution is Wellington's silver intensifier, but as many do not like to use it, on account of the elaborate nature of its preparation, Chapman Jones's formula of mercuric chloride, followed by ferrous oxalate, is perhaps the next best. It has the quality of strengthening all the parts proportionately, which is what we want, and it also shares with the Wellington intensifier the admirable feature that there is virtually no limit to the intensification that can be obtained. If one application is not enough, the plate may be washed and reintensified, and the operations repeated just as often as may be thought necessary. The ordinary mercuric chloride and ammonia may be used in such a case, but it is not the most suitable. It certainly improves the negative, but not to the same extent as the others named.

#### INTENSIFYING NEGATIVES THAT ARE VEILED OR FOGGED.

When a negative is thin from the nature of the subject, if the negative is one of the usual kind (that is to say, is of objects in half-tone, and not a mere copy of a black and white drawing or print), there will not only be the different gradations to be acted upon by the intensifier, but there will also be a certain amount of veiling or fog. The difficulty is to intensify the image without intensifying the fog.

#### REDUCTION FOLLOWED BY INTENSIFICATION.

A method of doing this which is often suggested is to reduce the negative first, and then to intensify it, and if this could be done with safety and the reduction stopped at exactly the right moment, or very near it, it would effect what is wanted. Unfortunately, all reduction processes are unreliable in such a case as this. Those that would remove the fog are very difficult to control properly, while the others—ammonium persulphate and the recently introduced Sanzol—owe their popularity to the very quality which unfits them for this purpose. If the negative is not valued too highly, it may be reduced a little in weak ferricyanide and hypo, taking great care not to carry the reduction very far, just clearing up the lights a little. On no account must they be made clear glass or near it, or the negative will be quite ruined. The plate is then intensified as described in the preceding paragraph. There are also certain intensifiers which may be used without reduction, as they have a slight clearing action at the same time. The best of these is the well known Monckhoven formula for mercury and silver cyanide, and if undue risk is not to be run with the negative this is the method to use. Mercury-ammonia has a slight clearing action, but it is very slight.

#### UNDER EXPOSURE: A SUGGESTION FOR AN EXPERIMENT.

The next case is that of the plate that is thin through under exposure, and it is the hardest of all to deal with. The high lights want no increase in vigor at all if we could prevent it, while the shadows want as much as we can give. The mercury-iodide intensifier has answered as well as any in my hands for this purpose, but, even at the best, the negative will never be very good. I have not yet had an opportunity of trying it, but there is a plan which has always seemed to me to be promising for the treatment of under-exposed plates. I make the suggestion in case some other reader may care to try it. If any do, I hope they will report their results to *Photography*, so that we may know if there is anything in it or not. It is, in brief, to reduce the negative with ammonium persulphate, or possibly Sanzol might answer even better for this purpose, and then after carrying this reduction as far as is possible without injuring the shadows of the negative, to wash the plate thoroughly, and intensify it with the Wellington silver or mercury ferrous oxalate method. It ought to give us what we want, but much—indeed all—depends upon whether the intensifier will take kindly to the reduced negative.

#### THE TREATMENT OF OVER-EXPOSURE.

The fourth class of thin negatives includes those which are over-exposed and under-developed. The proper cure for over-exposure, as far as it can be said to have a cure at all, is to carry development as far as possible, and then to reduce the negative with hypo and ferricyanide or with some similarly

acting reducer. (This would include both the cerium reducer and acidified permanganate.) But there is always a strong temptation to take the plate out of the developer too soon in the case of over-exposure, because the image has fogged up, and the extent to which the development is being carried cannot be seen. If this has been done, the treatment must be the same as for negatives of the second class—that is to say, either the plate must first be reduced and then intensified, or else the Monckhoven intensifier must be employed.

BUT THE BEST WAY OF ALL.

All this sounds very formidable, and I can only conclude after pointing out once more that it is only making the best of a bad job in any event, except possibly in the first case. In this, it is theoretically possible to build up as good a negative by means of silver intensification on a lightly-developed, correctly-exposed plate as it is by continuing development in the ordinary way. But the Wellington intensifier, good as it is in many ways, has the drawback that it contains a lot of sulphocyanide, and this substance has a very powerful action on gelatine. The plate, therefore, must first be hardened in alum or in formalin (preferably the latter), and this in itself tends to prevent the regular action of the intensifier. So that, even in this case, the intensified negative is only a makeshift. Of course, if the picture cannot be taken over again, the best that can be done must be done, and it is intensified. Under such circumstances, the trouble of selecting a suitable method for the particular case in point ought not to be grudged, and the advice already given may be of service. But under any other circumstances there is no doubt whatever that the best way of all is to intensify the plate into the dustbin, and make a fresh negative, taking care to avoid the fault which gave rise to the necessity.

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For the convenience of our readers, we give below working formulæ for the various intensification methods to which Mr. Ellis refers.—Ed.

**MERCURIC CHLORIDE INTENSIFIER.**—This is too well known to need more than passing mention. The negative is bleached by a solution of mercuric chloride, the strength being unimportant, and is then washed in three or four changes of hydrochloric acid one ounce, water fifty ounces. It is then immersed in strong ammonia one dram, water ten ounces, until blackened right through, washed and dried.

Mr. Chapman Jones's mercury and ferrous oxalate formula is the same as the foregoing, up to and including the intermediate washing. After this the plate is blackened in a ferrous oxalate developer, made by pouring one ounce of a saturated solution of ferrous sulphate into six ounces of a saturated solution of neutral potassium oxalate. The plate is immersed in this until darkened right through, and is then washed and dried. The advantage of this method is that the series of operations can be repeated indefinitely, each application making the negative more vigorous than before.

**WELLINGTON'S SILVER INTENSIFIER.**—A ten per cent. solution of silver nitrate is the stock solution for this. An ounce of this is taken, and crystals of ammonium sulphocyanide added until the precipitate first formed is just redissolved. About 120 grains will be required, the last portions being added little by little with constant stirring, and as soon as the liquid is seen to be clear no more sulphocyanide must be put in. The liquid is then diluted to a bulk of four and a half ounces, which again causes a white precipitate. This is redissolved by adding a strong solution of hypo, a few drops at a time, stopping as soon as the liquid is clear. The whole operation only takes a minute or wo, lengthy as it is to describe, and the solution so prepared will keep in

working order for two or three days. To intensify, to each ounce of this solution is added—

Pyro.....	3 grains
Potassium bromide.....	$\frac{1}{2}$ grain
Sodium carbonate.....	24 grains

which may be taken from the ordinary stock solutions. The sodium carbonate is best dissolved with an equal weight of sodium sulphite. The plate should be well hardened in formaline one part, water ten parts, then washed, placed in a clean dish and the intensifier poured on, the dish being rocked until intensification is complete. It is gradual, and may be continued until the solution discolors, when it must be poured off and the plate washed. According to Mr. Bennett, whose modification of the formula we quote, it should be placed for a minute or two in hydrochloric acid one dram, water ten ounces, washed in several changes, placed in a clean fixing bath to which a dozen drops of ammonia to the pint have been added, washed and dried.

**MERCURIC IODIDE INTENSIFIER.**—This is made by dissolving ten grains of mercuric iodide and half an ounce of sodium sulphite in ten ounces of water. The sulphite is first dissolved, and then iodide added. The negative is placed in this solution, and the dish is rocked. It will be seen to increase gradually in density, and the action may be carried just as far as seems desirable. When finished it is washed for a few changes in very dilute hydrochloric acid, then in water, and is then placed for five minutes in any ordinary developer for negatives, after which it is washed and dried.

**MONCKHOVEN'S INTENSIFIER.**—This is kept in the form of the two following solutions, which may be put back after use until they show signs of becoming exhausted :

A.—Potassium bromide.....	100 grains
Mercuric chloride.....	100 grains
Water.....	10 ounces
B.—Potassium cyanide.....	100 grains
Silver nitrate.....	100 grains
Water.....	10 ounces

The first solution is simply dissolved as given. The second is made by dissolving each ingredient in half the water. The cyanide solution is then added little by little to the silver until the precipitate first formed is just dissolved. No more cyanide should then be added. Both solutions are very poisonous. The plate is bleached in A, well washed, first in water slightly acidified with hydrochloric acid and then in plain water, and then is blackened in B. It is then well washed and dried. If B is allowed to act too long it will begin to exercise a reducing effect.—*Photography.*

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#### ADVANTAGES OF ANASTIGMATIC LENSES.

THERE are many amateur photographers that do not realize the advantages of showing the very best outfit their means will warrant. While we do not say fine tools will always cause fine work, we do say if the operator is a fine workman and has the very best tools with which to work, he will have every reason to expect the very best results. We are often asked the advantages possessed by an anastigmat lens over a cheaper grade. The main advantage is in the definition obtainable with a large aperture. This means much when certain pictures are to be made. It enables one to secure certain results in much shorter time, and in addition the pictures will be more correctly rendered.

## THE PRINTING QUALITY OF NEGATIVES.

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ONE of the most important points in professional photography is uniformity of results, and we think most workers of experience will agree with us when we say that if uniform negatives are produced more than half the difficulty is overcome. It may be taken for granted that the commonest variations are variations in printing strength or range of gradation—that is, negatives are made too strong or too weak for the process for which they are intended. That a negative shall have shadow detail, or, in other words, that the gradation shall commence with the recording of the darkest tones of the subject, is practically essential for every process, and is usually attained by any worker with a little experience. Sufficient exposure ensures this quality. The various steps in the scale of gradation must also be recorded, and this is to some extent a matter of correct exposure, but more a matter of excellence in the quality of the emulsion and liberality in the coating of the plate. The range of gradation, or difference between the light stopping power of the shadows and of the high lights, is affected by several factors, but mostly by the duration of development. The “density” is usually estimated by the worker by transmitted light from the dark-room lamp, and it is in this exercise of judgment that the errors arise. If we can eliminate *judgment*, which is always liable to error, and work more or less mechanically, uniformity of result is more probable. Of all the points in photographic practice there are few more difficult than the estimation of density during development and the decision as to the correctness of the range or printing quality in the finished negative. If we could but ensure absolutely uniform conditions our plates might be developed for a uniform time, and uniform results would be obtained. Is it, then, easier to allow for the variation in certain factors, which, as we shall see presently, affect the range of gradation in our negatives, or to adhere to the old method of stopping development when, after a visual examination by transmitted light, we judge that sufficient density has been obtained?

We need hardly argue the value of uniformity in professional work. The amateur is, often advised to try his negatives in various printing processes until he hits upon the most satisfactory result. This is another way of saying that the amateur is often unable to produce a definite type of negative at will. Obviously the professional who takes his order for carbon or platinotype must produce his prints in carbon or platinotype, and his negative must be made of a character suited to the selected process. How may this be done with the greatest ease and certainty?

Let us first of all consider what are the causes of variation in the range of gradation or printing quality of negatives, and to avoid complication let me consider the matter solely from the standpoint of portrait work in the studio. Variations in range of gradation may be produced by:—

1. The contrast in the subject.
2. The brand of plate used.
3. The exposure—i. e., so called over or under exposure.
4. The constitution of the developer.
5. The temperature of the developer.
6. The duration of development

Taking the six points enumerated and examining each separately and from an every-day practical point of view, we may arrive at certain conclusions.

1. The contrast in a portrait subject is largely under the photographer's control. An exceptionally strong light can be softened in the usual way by means of a diffuser, and the contrast may be still further reduced by means of reflected light. When the light is very weak and poor, however, the contrast in the subject may be too slight, and in such cases steps must be taken



BY C. L. POWERS,  
CLEREMONT, N. H.



to *increase* the range of the negative. Over-exposure must be carefully avoided, and development slightly prolonged. Negatives taken under such conditions are frequently intensified, a process always to be avoided, if possible.

2. The brand of plate used may be always kept too, and its characteristics and density-giving power become known. Any variations under this head would only arise from differences in various batches of emulsion, and would be so slight as to be negligible.

3. If work is being constantly done under ordinary studio conditions exposure should furnish few difficulties, for the latitude of modern plates is such that half or double the normal or "correct" exposure may be given without the range of the negative being practically affected. As a rough guide to exposure it will be found that one second may be given for every minute a Watkins meter takes to darken to the light tint. The meter is placed in the position the sitter will occupy, the stop in the lens being  $f/6$ , and the plate of a speed of 200 H. and D. The subject is assumed to be an inch and a half head and shoulders portrait.

4. The constitution of the developer must be kept constant. Stock solutions should be made up by careful measure, and not by guess-work, and the working solutions must also be measured each time. An important point to be observed is that sufficient sulphite of soda must be included to prevent any stain, even in those cases where unavoidable variations of other factors render it necessary to prolong development. As Mr. Chapman Jones has frequently pointed out, nothing is so uncertain in its effect upon the printing range as stain, which, it is safe to say, cannot be produced in uniform degree. It must not be forgotten that at summer temperatures a solution of sodium sulphite will deteriorate in as short a time as twenty-four hours, absorbing oxygen from the atmosphere and becoming sodium sulphate, when stain-preventing power is lost.

5. When we come to the question of the temperature of the developer we touch the weakest spot in the system we are advocating. Although the variations of temperature in England are much slighter than in America or on the Continent, it is highly probable that the actual temperature in dark-rooms varies more here than anywhere else. Where both heat and cold are greater, steps must perforce be taken to produce comfortable working conditions, but in England the proportion of really cold or very hot days is small, and so no adequate provision is made for them. Under any method of working, however, a low or a high temperature in the developing room brings its attendant evils. The dark-room should be so situated as to be not unduly exposed to the outside air or to the direct rays of the sun, and by some method or other it should be warmed in winter to a temperature of 60 deg. Fah., and kept cool during the summer by proper ventilation. By hanging up a thermometer in the room the variation from the normal temperature—and 55 deg. or 60 deg. may be regarded as such—can be noted, and, as Mr. Chapman Jones suggested in his Traill-Taylor lecture, allowance may be made accordingly in the length of development. One or two experiments will readily show what percentage of increase must be given when the thermometer falls 5 deg., and what percentage of decrease when it rises an equal amount. Some developers are more affected by variations of temperature than others, hydroquinone being almost inert at low temperatures.

6. The duration of development is well understood to be the principal factor affecting range—the longer the time of development the greater the range. If, however, fog occurs, either through stray light, unsafe illumination of the dark-room, or an unsuitable developer, the fog may develop to such an extent as to cause a diminution of range with prolongation of development. Also, if the plate has been over-exposed, and potassium bromide added to the developer to counteract this over-exposure, the darker tones will only be held back during the early stages of development, and the printing

range may be lessened by carrying development beyond a certain point. That point will vary according to the degree of over-exposure.

To summarize, we see that the plate and the constitution of the developer are two factors out of the six which may be kept constant. Where the contrast in the subject was very slight the plates would be placed in a separate box for development for an increased length of time—say, 25 per cent. longer. With this occasional exception the contrast in the subject is also a constant. Experience enables a reasonably correct exposure to be given, and by taking ordinary precautions we have seen that the temperature of the developer need not vary to any extent during the greater part of the year. It will thus be seen that exposed plates may be developed for certain lengths of time, and that negatives suitable for the various printing processes can be obtained with more certainty than by the old method of estimating density. The range of gradation for any particular process varies with the make of paper employed or with the strength of the sensitizing bath, and the personal equation also comes in, for some workers prefer a rather stronger negative for a process than others. The following rough figures, however, will suffice to indicate what may be done. Four plates, all exposed with approximate correctness, were developed in the same developer for six minutes, eight, twelve, and sixteen minutes respectively, and the resultant negatives were suitable for printing in P. O. P. or bromide, platinotype, black carbon, and red chalk carbon respectively.

We have been led to give more detailed consideration to this subject because we have quite recently had several cases brought to our notice where workers seemed unable in the ordinary way to get negatives which gave them the character of print their clients and they themselves desired. The method we have advocated is practically that in use in the developing machines which have been so successful during the past few years.—*British Journal of Photography*.

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#### CONCENTRATION OF FOCUS.

THOUSANDS of negatives are made every year that are perfect but for one thing, and that is a matter that many operators give but little consideration. It is the question of concentrating the focus. The average operator will labor for several moments, and would even go for an hour, if necessary, to concentrate his high lights on the most important parts of the picture, and then likely undo the very thing he had worked for by stopping his lens down so small as to bring all parts of the picture into the same plane of focus. This destroys pictorial quality almost entirely. It is the proper idea to focus sharper on the parts that are accenuated by the light. If the light is concentrated on the forehead, nose and chin, those should be the sharpest parts of the entire face. The same in reference to draperies. If the drapery has the light concentrated at some particular part, and it is subordinated at other parts, the concentrated parts should be sharper. Bear in mind that everything done in making pictures must be in perfect harmony, and to secure harmony there must not be two forces pulling against each other, as would be the case if the focus is at any other point than where the concentration occurs.

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The 1906 Convention of the Photographer's Association of the Pacific Northwest will be held at Spokane, Wash., September 6th, 7th and 8th.

## COLOR PHOTOGRAPHY.

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### THE TECHNICS AND PRACTICE OF THE LUMIERE STARCH GRAIN PROCESS. PRINCIPLE OF THE PROCESS.

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If on the surface of a sheet of glass, and in the form of a thin single film, a collection of microscopic elements, transparent and colored reddish orange, green, and violet are spread, we shall find if the spectral absorption of these elements are correct, and if they are incorrect proportions, that the film thus obtained, when examined by transmitted light, will not appear colored ; this film will only absorb a fraction of the transmitted light.

The luminous rays traversing the fundamental screens, orange, green, and violet, are reconstructed and form white light if the sum of their surfaces for each color, and the intensity of the coloration of the constituent elements exists in proportions, which are well known. The thin trichromatic film thus formed is subsequently coated with a panchromatic emulsion.

If now such a plate be submitted to the action of a colored image, taking the precaution to expose it through the back, the light rays traversing the fundamental screens, will, according to their color and the color of the screens they encounter, suffer a variable absorption. We thus realize a selection by the microscopic elements which enables us, after development and fixation, to obtain colored images, the colors being complementary to those of the original.

#### HOW THE COMPLEMENTARY (NEGATIVE) IMAGE IS FORMED.

If we take, for example, a part of the image colored red, the red rays will be absorbed by the green elements of the film, whilst the violet and orange elements will transmit them. The panchromatic film, therefore, will be acted upon under the orange and violet elements, and the green elements will appear after fixation, because the panchromatic film has not been acted on under the green elements.

Development will reduce the silver bromide of the film and mask the orange and violet elements, and the green elements will appear because the silver bromide has not been reduced under them. We have then in this case a residue colored green, which is complementary to the red rays we have been considering. The same phenomena will occur with the other colors ; that is to say, with green light the green elements will be masked, and the film appear red. In the case of yellow, the violet image will appear, and so on.

It will be seen that a negative in these complementary colors ought to give, with a plate prepared in the same way, positives which would be complementary to the negatives, that is to say, positives which would reproduce the colors of the original.

One might also, after development of the negative image, omit the fixation, and reverse the image by one of the well-known methods so as to obtain a positive direct which would present all the color of the original object.

The difficulties which we have encountered in the application of this method are numerous and considerable, but after laborious researches we have surmounted them, and the Lumiere Company are preparing to supply such plates.

It will be sufficient to briefly indicate some of the most important conditions which had to be fulfilled to prove how delicate the problem was.

TECHNICAL PROBLEMS OF THE PROCESS.

We had first to find a film formed of microscopic filters, orange, green and violet. It was necessary that this film should adhere to its support, be very thin, and that the coloration of the elements of which it should be composed should be rigidly determined as regards intensity and exactness of color, and as regards the number of elements to a given area. The colors must be stable, they must not run, and there must be no superposition of the colored filters, and no interspaces. Finally, the film has to be covered with a varnish having the same index of refraction as the grains.

It was essential that the sensitive film should be orthochromatized—so that there should be no false rendering of colors—and that this orthochromatism should be in relation to the nature of the emulsion and the color of the elementary filters. The film of emulsion should be of a special nature to prevent diffusion, and the manipulations, development and exposure should be appropriate to these preparations.

The simple enumeration of one of the conditions will serve to show how much care and method was necessary. First, potato starch had to be separated by instruments specially devised for the work, for the grains have a diameter of from 15 to 20 thousandth of millimetre. These grains were divided into three lots, which were respectively stained reddish orange, green and violet, by the aid of special coloring matters.

The colored powders thus obtained were mixed, after complete desiccation, in such proportions that the mixture did not show any residual color. The resultant powder was then brushed on to a sheet of glass covered with a sticky substratum. With suitable precautions, we shall obtain a single film of grains which touch each other without any superposition.

The interspaces had to be filled up by a similar process of powdering so that no white light was transmitted. This obscuration is effected by means of an extremely fine, black powder of wood charcoal, for example.

We have thus formed a screen on every square millimetre of surface, of which there are eight or nine thousand of small elementary screens, orange, green, and violet. The surface thus prepared is protected by a varnish, having about the same refractive index as that of the starch grains, a varnish as impermeable as possible, on which finally a thin film of sensitive panchromatic emulsion of silver bromide is coated.

The exposure is made in the ordinary way in any camera, but in every case taking the precaution to reverse the plate, so that the rays from the lens traverse first the colored particles before reaching the sensitive film. It is also necessary to interpose a special yellow screen to compensate for the excessive activity of the violet and blue rays. The absorption due to the interposition of the colored elements, although a very sensitive emulsion is used, necessitates a somewhat longer exposure than usual. Still it is possible to obtain results in sunshine in one-fifth of a second with a lens working at  $f/3$ .

Development is effected as in an ordinary photograph, and if one is content to fix the image, the result will be, as we have already pointed out, a negative presenting by transmitted light the colors complementary to those of the object photographed. But it is preferable to re-establish the order of the colors on the same plate by chemical reversal of the image. For this the silver reduced by the developer is dissolved by a suitable bath, and then the remaining silver bromide is developed, producing a black image which is complementary to the negatives obtained by the first development.

It will thus be seen that the manipulations are simple and only slightly different from those of ordinary photography.—(Extract from the *British Journal of Photography*, March 9th, 1906.)

## A NOTE ABOUT RISING FRONTS.

BY A. W. BROMLEY.

MANY hand cameras are provided with a focussing screen and a rising front, and often the owner wishes to use the latter in cases where it is impossible to focus on the screen. The question of how much rise to use, and what distance from the object he should be, becomes a matter of guesswork, in which he may spoil his result, or, in erring on the safe side, get his image smaller than it need be. A little experiment performed at home will be a help in these cases. Get two candles and a tape-measure, and set the camera up in the largest room in the house. Place it so that the lens points straight at the middle of one wall, and as far away as possible. The focussing screen must be horizontal, not upright, and the lens must be drawn out to infinity, and opened at full aperture. See that the lens is in normal position, that is, in the centre of the screen, and, after lighting both candles, get an assistant to move them apart along the opposite wall, until their images are at the extreme ends of the screen. Now measure the distance from the lens to the wall, and also the distance between the candles. This will give the ratio of distance to length of field for all cases focussed at infinity. Suppose the lens is twelve feet from the wall and the candles are nine feet apart, a note may be made: "Length of field is three-quarters distance."

Now place one of the candles right opposite to the lens, and see that its image is in the middle of the screen. Move the rising front (which in this position is a cross-front) until the image of the candle is at the edge of the screen, and mark the camera in some way, so that you have a record of the rise used.

The rise thus noted would be that required in taking an object without any foreground, if the camera were on the ground. A little allowance must be made for the four feet or so if it is held above the ground when an exposure is made. The field of an oblique view, that is, a rising or cross front, is slightly smaller than that of a normal view, but the difference is negligibly small.

Suppose you are taking an erection known to be sixty feet high, the exact distance to get it all in would be eighty feet; but, of course, a margin is required, both for the picture and for unavoidable inaccuracies in holding the camera. Take a distance of not less than a hundred feet, or more still if there is no level on the camera. The view-finder may be used to get the object into position laterally; but, of course, it is valueless for elevation when the rising front is used.—*Amateur Photographer.*

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### REDUCTION OF LIGHT.

THERE should be a gradual and natural reduction in the intensity of the light in a portrait as it approaches the base of the picture. It is known by all that light comes from above, therefore the upper portion of a picture should be higher illuminated than the lower portion, for the reason that the higher portion is nearer the light.

In full length pictures there should be a greater reduction of light at the base than in bust work. This because the base is farther from the light. Use some method for securing this result, and better work will be made.

## A CHAT ABOUT POSING.

BY CARINE CADBY.

ONE of the faults of a good deal of genre work is that the figures are sometimes lacking in the grace of spontaneity and are apt to look a little stiff. Everyone who has attempted this branch of photography knows the difficulty of posing figures. He will see a model in a most charming and natural attitude, but the minute he asks her to repeat the same in front of the camera all charm vanishes, and the pose becomes a caricature of what was at first seen. With children it is almost as hopeless; they can become absolutely wooden, and the poses perfect travesties of childish grace. And we all know how useless it is exposing a plate when this is the case, in the vain hope that it may not come out as bad. Alas! experience teaches us it will come out probably a good deal worse. If the camera can make even a fairly easy pose look stiff and unnatural, it will hardly be more lenient to one starting under adverse circumstances.

Very many portraits are stiff, but somehow one feels less inclined to carp at them, for one supposes knowledge on the sitter's part that they are being taken, in fact are sitting still on purpose, but in figure study and genre work the very last thing one wishes to suggest is that the model is accommodately keeping still to be photographed!

Of course, the great bane is self-consciousness. It not only changes faces and ruins expressions, but it utterly spoils poses. It can be writ large over a figure just as evidently as over a countenance, and unless the model can vanquish this enemy, the photographer will struggle in vain with pictorial work. And it is not at all a matter for despair, only for a little practice, and often the most self-conscious models will learn to pose so that they will rejoice the photographer's heart. The great thing is to give people something to do, and let them overdo the doing of it. Photography is, in this matter, rather like the stage, and often requires a little exaggeration of attitude to be convincing. One must always be very realistic—if the model is to be picking flowers, flowers she must really pick. It is no good pretending; she must go through the performance, whatever it is, slowly, over and over again; and it is the photographer's business to watch for an attitude. When he has seen it he should call out, "Stay like that," and focus while the model stays. Stiffer and stiffer will become the attitude, more strained the back, and more aching the arm; never mind, it is good enough for focussing. When this is over the model can have a good stretch, also complain loudly, if it is any relief for cramped feelings; then when stretched and rested the pose can be resumed and the plate quickly exposed.

However interesting it sounds to say the model was quite unconscious when he or she was being photographed, and really knew nothing at all about it, it is a very risky proceeding, and only in very rare cases successful; as a rule, the model knows all about it, and has probably been a very interested and hard-working helper.

With children the case is, rather reversed. A child, unlike a grown-up, cannot act appearing unconscious. It is no good in this case for the photographer to watch and ask his little model to resume a pose, for he cannot go back with any ease or naturalness. The only thing possible—if the light is not good enough for instantaneous work—is to ask the small person to "keep like that for a moment," and it must in very truth be but a moment, for how quickly does life and animation die out of face and attitude, even without any perceptible movement, and all spontaneity is lost!



BY MAX A. DOBERNECK,  
GREENSBURG, PA.



People talk of the difficulty of posing a child, and whoever would be so foolishly daring to attempt it deserves mountains of difficulties. The only person who can pose the child is the child itself. Let it once become interested in a game or amused at a story, and the pose will come of itself; and with a child the attitude should be so simple and natural that pose is hardly the word it should suggest.

It is almost as difficult for a small as a big person to stand facing the camera with nothing to do, and often a most paralyzing rigidity of attitude is the result. With a child one has the advantage of being able to break up the stiffness by giving the little model a jump into the air, and letting her stand just where her feet touch the ground; this relaxes all muscles, mental as well as physical, and, so to speak, clears the photographic air. Grown-ups, alas! cannot be swung playfully off their feet and merrily plumped down again on the floor, but they can break up their stiffness by walking away, taking deep breaths, having a good stretch, and then coming back to start again.

Amateur models, relations, and friends of photographers are an enduring and unselfish race. They will stand and stand, often bend and bend in the most strained and cramped attitudes for the camera man to compose his picture. It is pathetic to see what often unnecessary trouble these patient people give themselves when they are ignorant of the camera's demands, sometimes a smile, only needed probably for a second, being worn heroically for whole minutes, while the photographer is busy getting his background into focus. After all, it is a mistake for models to be too long-suffering, for so much depends on their attitudes. No doubt the photographer's work is very difficult, but it is better to hinder and interrupt him by taking rests and easing cramped limbs than to, in the end, spoil his whole scheme.—*Amateur Photographer.*

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## ARE WE EVER TOO OLD TO LEARN?

BY F. W. LEVETT.

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THE question at the head of these remarks is prompted by a curious experience of the writer's which tends to show that even after fifteen or sixteen years of photography one is not at the end of the tether.

A firm of plate makers sent me, some time back, a small packet of very rapid plates for trial. On opening the box, I put the two plates into a dark slide not very frequently used, and wickedly forgot all about them for a time. The fact of their existence recurred to me during the recent holidays, when, the light being somewhat unfavorable to an exposure I wished to make, I decided to try their merits. But alas! for frail humanity which merely proposes—the merits of those particular plates will never be known.

The exposure which I was enabled to give by the good behavior of the little sitter, led me to expect a couple of nice negatives; but after a few minutes under the red lamp it seemed as if I might as well have expected the millennium. The developer so carefully compounded failed to produce any sort of a visible image, even after a lapse of time far beyond the normal. It began to look like a lengthy job, if the time required to complete development was to be nine times that taken for the first appearance of the image. Still no sign of a start! Wondering where I had gone astray, I tried to recall what I had read in No. 999 of *The Amateur Photographer Library*, "Failures of Photographic Fatheads." "—always draw the shutter of the dark slide before making an exposure." I distinctly remembered doing that. "Remove the cap carefully—." Oh yes! I had certainly done that too. "The developer consists of a reducing agent, an accelerator, and a restrainer." Here,

again, I felt sure I had made no mistake; although facts seemed to indicate that the accelerator had mistaken its vocation. To mix a fresh quantity was but the work of a moment, so once again was the plate coaxed to yield its secret. Beyond a slight discoloration round the edges, the appearance of the plate remained as before! As the solutions had been used previously, either I or the plate *must* be at fault; that was evident.

Curiosity now got the better of irritation, and I made a grim resolve to probe the mystery, even at the sacrifice of the negatives (?) Taking the dish with the plate still in the developer out into the gaslight, I was staggered to find that, except for the deepening of the discoloration, the plate continued its refusal to develop, or even to fog! At last I was in a corner, for I had never seen such a phenomenon dealt with in any text-book. But presently another possibility presented itself. Two exposures on one plate, and that plate the other one! Of course; why had I not thought of that before?

So, adjourning to the dark-room, I put the matter to the test. Confusion worse confounded! No image appeared on number two—nothing but the same marginal discoloration. I carried this one also out into the gaslight, and the details of the first case were disastrously repeated. Yet strange as it may seem to those who know me, I still managed to retain a little patience; so, putting on my largest-sized considering cap, I sat down to have a real hard think.

The bottom had fallen out of the double exposure hypothesis. Could it be that the plates had lost sensitiveness? Surely this was not possible to the extent of failure to respond to the action of the developer under full gaslight. I took another glance at the plates lying side by side in the now darkening developer, and it seemed that the curious appearance at the margins was slowly extending towards the center of the plate; as if the developer could only work from the edges—as if—as if—. Ah! now I *had* got it!

Looking closely at the plates I could see that each of them was really *two*, coated on unusually thin glass and folded film to film. So packed in the sample box, they had deceived me and played me a fine prank. In place of two exhibition negatives, I had got four beautifully thin plates which would make excellent lantern-slide cover glasses. A very poor consolation, all things considered.—*Amateur Photographer.*

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#### ELIMINATION.

ONE great lesson many operators have not learned is that which can be summed up in the one word *elimination*. Lighting and posing have to do with the object to be photographed, but composition has to do with the general effect of the picture. The first thing to do to compose right is to begin a source of elimination. Eliminate, first, the most unimportant thing in the whole picture. This will likely be a figured ground. Such grounds detract from the figure, and should be eliminated. The only object for a ground is to hide something that would show worse than the ground, therefore make the ground as simple as possible. Next eliminate the second unimportant thing, which will likely be an accessory, and so on, eliminating more and more until there is nothing remaining but that which is of importance to the picture. There are times when even a part of the figure may be eliminated to advantage, as, for example, an objectionable shoulder, or badly dressed hair. But the idea is to get nothing in the picture but that which will add to its interest and not detract from it.

## FOG : ITS CAUSES IN PLATES, AND ITS PREVENTION.

BY COLVILLE STEWART.

A PLATE is said to be fogged or foggy when the portions of the film which have not been exposed to light in the camera become dark or black in the developer. Every plate on very prolonged development shows some signs of fog, and quick plates are liable to become fogged more readily than slow ones, though with normal development both should work quite cleanly.

Fog is caused, then, by the developer acting upon the film even when unexposed, and the action of the developer in producing fog is always accelerated by *forcing*, by warmth, or by unsuitableness of character. All plates would fog if left long enough in any developer, so that normal time is always to be desired.

Sometimes too much exposure to an unsafe dark-room lamp will fog the plates, or a stray streak of white light which has no business in the dark-room ; but this is "light-fog," and can only be caused by carelessness. The other kind of fog may be termed chemical fog, and this is the kind which can almost always be obviated.

Now when a plate is very fast, besides being very sensitive to light, it is also sensitive to the developer. Any developer will fog if allowed time, as I have said, but some developers are much worse than others, and some are much more suitable for certain brands of plates than others.

Metol and amidol are the developers most likely to produce fog, because they are the most energetic. Pyrogallic acid and hydroquinone are very "clean-working" developers, because they are less energetic, and take longer to work.

Potassium bromide, sodium sulphite, and potassium metabisulphite are three chemicals with which we can enable the developer to work cleanly. But for every improvement we make in a developer, there is sure to be some counteracting disadvantage, and so it is that the more bromide we have the slower will development take place, and the less we shall get out of our exposure. If your plate is rather under-exposed, you naturally do not want to lose any of the effect of exposure, and this is why I think you will prefer, after an experiment or two, to dilute your developer with water and give the plate *plenty of time*, rather than use a vigorous developer with bromide in it to prevent fogging.

A fairly dilute pyro-soda developer "wants a lot of beating," especially for the beginner, but at the same time any developer which the makers of a plate recommend is sure to be all right for that plate. Not necessarily for other makes, though ! There is a certain class of photographers who try every make of plate on the market with the same developer, without thinking that it may be unsuitable for some brands, and they express an opinion on different makes which is neither correct nor reliable. So when you try a new brand of plate, use the developer recommended for it, and give it every possible opportunity of showing its good qualities.

Prolonged development is, of course, sometimes necessary, and an impurity sometimes gets into the developer ; both these circumstances may cause fogging of the clear portions of the negative. In such cases as these, try soaking the plate for a minute in four ounces of fixing solution, to which has been added a few drops of a one in five solution of potassium ferricyanide. Do not leave the plate in this too long, or it may reduce the negative itself.

—*Amateur Photographer.*

## NIAGARA FALLS CONVENTION PHOTOGRAPHERS' ASSOCIATION OF AMERICA.

A REPORT having been circulated to the effect that Niagara Falls could not care for our National Association, I take this method to refute same.

When the Executive Board was called for its annual meeting, there was some question as to where it would be held, owing to a recent fire which destroyed two of Niagara's hotels. Your Board found, upon fullest investigation, that the loss of these two houses could make no material change in our plans, as the remaining hotels and private rooms were abundantly able to care for a convention *double the magnitude of the Photographers' Association of America.*

However, the ruins are being cleared, and a new and more modern Imperial Hotel will replace the old one before the date of our Annual Convention. We have secured such rates that there can be no question of fairness, or the old cry of Niagara Graft raised, *which your Board very carefully sifted and found no just cause for complaint on that score.*

The Official Headquarters, Cataract-International Hotel, have made us a most liberal rate, Three to Five Dollars per day, American plan, the latter rate includes private bath, and about one hundred rooms at Three Dollars, American plan, is certainly so reasonable that you cannot afford to stay at home or away from headquarters.

Other first class hotels have made the following rates :

The Clifton (American Side).....	\$2.50	American plan.
Tower Hotel.....	2.50	" "
Empire Hotel.....	2.00	" "
Temperance House.....	1.50	" "
Temperance Annex.....	2.00	" "

Also a large number of rooms in private homes from 50 cents up.

You will wish to see the wonders of the Falls, which can be thoroughly done under Three Dollars. The leading points of interest being :

The Gorge Trip.....	\$1.00
Cave of the Winds.....	1.00
Maid of the Mist.....	.50
Reservation and Island drive.....	.10
Down the Incline.....	.10

Should you desire the use of a carriage or hack, the fee is but One Dollar per hour, as reasonable as prevails in any American city. In addition, special rates will be made for trips to Toronto and the Thousand Islands. Buffalo, but twenty three miles distant, is reached by train or trolley, at 50 cents for the round trip.

These facts and figures should refute all claims of graft, and you may be assured that your trip to Niagara Falls Convention will be one of small expense and large returns for the money invested. Everything considered, your Board are unanimous in the opinion that Niagara Falls will live in our history as the most ideal place to which we have been sent.

The magnificent scenery and the social life to be enjoyed in our being called together for a full week, the untold value to our financial success in attending a convention planned as educational in a business sense, as well as a fine art display, indicates that it will do you great good, and be of lasting benefit in the future conduct of the business end of your profession.

FRANK W. MEDLAR,  
Secretary.

## RETOUCHING NEGATIVES OF INTERIORS.

BY ARTHUR WHITING.

It is a pity that negatives of interiors so rarely pass through the hands of the retoucher, for it is a fact that, however perfect a negative may be, it rarely happens that it cannot be improved technically by judicious hand-work. And if, on the other hand (as is sometimes the case), it is of such poor quality as to be considered a failure, then skilful manipulation with the pencil and its allies may atone for its faults and make it more or less presentable. I once knew a gigantic order for photographs of a Royal function (interior) to be lost because the negatives were too bad to use, and although the firm was one of good standing, it was ignorant of the fact that they could be made presentable. I afterwards retouched these negatives, and gained thereby the acknowledgment that the order could have been retained had the work been done at the time.

Speaking generally, faulty negatives of interiors give either a harsh black and white chalky appearance, with plenty of halation, or else a flat hazy effect from over-exposure. Doubtless the difficulty of correctly judging the exposure, together with the use of unbacked plates, is answerable for the majority of failures, but, thanks to the craft of the negative-artist, these unpleasantnesses may be practically annihilated.

### REMOVING HALATION.

First let us consider how to make that white patch of halo occupying the place of a window represent the beautiful stained glass pictures which should be there. No doubt all are acquainted with the process known as "rubbing down," and some also will remember the patch-like effects they have occasionally produced by its aid. To tell the truth, rubbing down halation from the top of a few trees requires much less skill than removing halos from stained glass windows, for you have not only to take away those "sun-dogs" and bring the printing density of the window down to that of the rest of the negative, but also to preserve the delicate detail of its pictures and lattices, as well as the representation of the architecture at each side. And the work must be done with a strict sense of delimitation.

The materials used are cotton wool, the finest tripoli powder, and alcohol. Methylated spirit is generally employed, and I have tried many others, such as benzine, benzole, chloroform, ether, etc.; and also "Globe" polish, tripoli with indiarubber, methylated spirit alone, flour of emery, and other mechanical reducers, but must give the palm to tripoli and absolute (not methylated) alcohol. The latter is difficult to obtain, and expensive, but by far preferable.

Apply the mixture evenly, gently, and confine the friction strictly to the part to be reduced. When of a proper depth, wipe off with methylated spirit, and if the appearance is then satisfactory (excepting a few shadow lines), attention can be paid to reducing masses of masonry, reflection from glasses of picture-frame, or aught else that will print out too white. Such parts can be likewise reduced if they consist of large patches, but if small, or of narrow proportions, the retoucher's knife will be a more convenient instrument to use. Or occasionally the tripoli-and-alcohol method is useful in such places, if applied on a piece of cotton wool or surgeon's lint, previously bound over the end of a flat wedge pointed stick.

#### KNIFING IN LOCAL REDUCTION.

For clearing away the clogging in the fine shadow lines and detail in windows, sculpture, and masonry, a knife differing from the usual scalpel pattern is of service. It is easily made from a drill (No. 12 to 15) or a carpet needle. If from the latter, break off the eye, soften the steel in a fire or spirit-flame, and then file off to a chisel-shaped edge, one side thereof thus being bevelled and the other flat. The edge should not be square (horizontal) to the length of the needle, but the left-hand end (viewed from the flat side) should decline a little obliquely. After it has been shaped, make red hot, and plunge immediately into cold water to harden the steel. When the pointed end has been placed in a handle, the shaped edge can be sharpened on an oil stone. A fine instrument of this description enables the artist to locate the work more easily than a scalpel will do, and thus to act expeditiously.

#### MATTING THE NEGATIVE FOR RETOUCHING.

When all the dark detail and shadows have been efficiently dealt with, cover the negative with medium all over, and pencil up the light detail of the parts rubbed down. Next varnish the negative with "matting" varnish and rub down (formulæ 1, 2 or 5, page 960-1, in this year's "B. J. Almanac," will answer for a recipe). If the negative is valuable, or a large number of prints are to be made, it will be safer to collodionize the negative previously, to prevent staining, as soft varnishes like the above do not protect as well as the usual hard negative varieties. In any case, when the varnish is matted, work over the little inequalities of depth (caused by rubbing down the film) with a stump and plumbago; also lighten all broad shadows likely to print too heavily by the same means, or, if the surface is very great, use a tint stump instead. After they have received correction, work up the lighter details and higher half-tones, and lights, including the work on friezes, screens, statuary, etc., with lead pencil, until they seem to stand out somewhat stereoscopically, for, generally speaking—of course, there are exceptions—brilliancy with softness of tone and excellency of definition are aimed at in making photographs of interiors. When the pencilling is completed, you will probably have drawn a perfect picture of the interior on the surface of the varnish, which may be seen by holding the negative horizontally. It may be as well to mention that the pencil will not need such a fine point as is necessary for portrait retouching; an ordinary point as used for drawing purposes is better.

During the dull days, whilst the retouchers are slack, they might well fill up their time by working up stock negatives of interiors of churches, chapels, and other buildings, for which there is a ready sale; and assuredly, if the work is well done, after copies will appear to have been made from a better and brighter batch of negatives altogether.—*British Journal of Photography*.

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#### LOCAL INTENSIFICATION OF NEGATIVES.

It is sometimes desirable to intensify certain portions of a negative while other parts are retained in their original state. Various methods of local intensification have, at different times, been published, and most answer well in the hands of those familiar with the workings of them. But in the hands of novices they have sometimes led to the ruin of a valued negative. The powder, or, as it is sometimes called, the dusting-on, process lends itself well to the local intensification of negatives, and, though it has more than once been advocated for the purpose, it is but little used. It is simple to work, and with it there is no risk whatever of injury to the negative. Again, if the re-



BY MAX A. DOBERNECK,  
GREENSBURG, PA.



sult first produced is not altogether satisfactory, the work can be cleaned off and commenced afresh without the slightest fear of damage to the negative, as the intensification is done on the back of it. There are various formulæ for the dusting-on process, and that given on page 986 of the "Almanac" is as good as any. It stands thus:

Gum arabic.....	80 grains.
White sugar.....	60 grains.
Ammonium bichromate.....	60 grains.
Water.....	7 ounces.
Methylated spirit.....	1 ounce.

A thin coating of this is spread upon a glass plate and dried before the fire, or over a spirit lamp, in a darkened room, and then allowed to rest for a while after it is cold. If a dry powder is dusted over the plate in this state the powder will adhere evenly all over. But if the plate be exposed to light, under a negative, the powder will only adhere where it has been more or less protected from the action of light. In intensifying a negative the powder process is used as follows:—Some of the above mixture is flowed over the glass side of the negative and drained off. The plate is then held before the fire until it is dry, and, while still warm, is laid, picture side upward, on a piece of black velvet, or cloth, and exposed to diffused light for a few minutes. It is then taken into the room, and some finely-powdered plumbago is applied with a soft camel-hair brush. It will be found to adhere in proportion as the film has been protected by the image of the negative, and, where the light has fully acted, it will not adhere at all. This being the case, it is obvious that if the powder be applied locally, only those portions will be strengthened, while the others will be left intact. In this way we have ample scope for individual treatment. Should the work not prove satisfactory the film can be cleaned off with a damp cloth and a fresh coating applied as before. If the powder takes too freely it is a sign that there is too much moisture in the film, and the plate should be slightly warmed again. If, on the other hand, it does not take freely enough the plate may be lightly breathed upon. The simplest way of fixing the powder image is to expose it, film side to the light for half an hour or so to harden the film. The slight tint of the bichromate will but very slightly retard the printing and, therefore, need not be removed. It may be mentioned that but very little of the plumbago is necessary on the film, as it has great intensifying power.—*British Journal of Photography.*

## KENTUCKY AND TENNESSEE PHOTOGRAPHERS TO MEET.

The Association of Kentucky and Tennessee photographers meets in Louisville, Ky., July 17th to 20th inclusive. A. W. Judd, Chattanooga, Tenn., President, and J. C. Reiger, Louisville, Ky., Secretary, report a very active interest in the work this year, and as Louisville has a reputation for hospitality to uphold, they should have a banner convention this year.

The day time will be devoted exclusively to educational features and will be run on the continuous performance plan. Some demonstration or talk will be going on all the time, and some times two features at the same time, so that the members can take advantage of each feature and stay as long as they want to.

Mr. W. S. Lively, the able instructor of the Southern School of Photography at McMinnville, will have charge of the educational features. Mr. Lively has been so successful in this class of work that he is to have charge of all the educational features, both in the Indiana and Virginia conventions. Louisville is a hustling city and they are determined to hold a banner convention.

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

An Illustrated Monthly Journal of Practical Photography.

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries, \$1.50; Single Copies, 10 cents.

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Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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**VOL. XI.**

**BUFFALO, MAY, 1906.**

**No. 5**

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## CHATS WITH THE EDITORS.

THE season of the year has again arrived when every one should begin to clean house. We are all familiar with the little wife's assertion that she must begin to clean house. We married men of course know what that means and it has been the source of many jokes for generations past. But notwithstanding the fact that we like to insinuate that we stand in fear and trembling of that ever-recurring event, we enjoy the home all the better when we can go into it and feel and see the improvements brought about by this housewifely faculty.

Now, why cannot we photographers take a few lessons from the housewife, and clean up our studios at least once a year "whether it needs it or not?" I have never seen a studio that I thought too clean, and I will say that I never saw a studio that had been cleaned by a man that a woman could not find all kinds of dirt in. It is a natural thing for a woman to fight dirt, and she can see it hanging around and flying about where a man would declare there was not a particle. I have cleaned my studio until I thought it absolutely shone in brilliant splendor, and my wife would come along and write her name on the shining table or shelf, or other piece of furniture. This led me to employ a middle-aged lady to do such work. I decided if my wife could write her name on the furniture after I had cleaned and polished it, some lady would be better able to look after the cleaning than myself. I had this lady come to the studio to clean it up every morning before business hours, and about twice a year she would have a house-cleaning. It has been my privilege to visit many studios in the different states and I must say many look more like a blacksmith's shop than a studio. Dirt and dust prevail, and one cannot seat himself but what he wants to dust off his trousers when he gets up from the chair. This is no way to keep a place that we expect the best people to visit. It takes but a small amount of cash to secure the services of some cleanly woman, who will take more pride in keeping the place tidy than any man I ever had dealings with. This is not meant as a roast for the janitors in the many studios, for they all have their uses, but it is a plain statement of facts.

There is one feature of house-cleaning that cannot be entrusted to a janitor or a janitress, and that is the cleaning out of the show cases, both in the studio and on the street. This must be done by some one that has a taste for that work, and one who is specially interested in the result. It can best be done by the operator; or at least such has been my experience. The operator has had the handling of the customers, and has the making of the negatives. He has been the "mixer" of the establishment, and should be better able to know what is likely to please the customer, and what not. He should know what has been his best work, and knowing these things will be able to make a better showing than some other employee that has had nothing to do but take care of some mechanical feature of the work.

I have seen display cases in some of the studios where the sample pictures were allowed to accumulate until they were a foot deep in the case. This is no exaggeration, for when an extra print was handed the reception room clerk, instead of putting it away carefully until a complete change was made in the line of samples, it would be chucked in the case, until the case was loaded down with work that could not be seen, and the only thing it was good for was to burn when the case was cleaned. It has been claimed by many that too many pictures are a detriment. To this we will agree, but what constitutes too many? Personally, I like to see all the pictures that can be well displayed, but I do not call chucking them into a case a foot deep good display.

The street case should receive special attention, for it is intended to attract people to the studio. If possible have pictures of public men and women in one display. The next time it is changed have all baby pictures, then all ladies full lengths, and next gentlemen full lengths, and so on, making a complete change every time, and making each display a novelty. By this means the attention of the public will be held at all times, and after a time it will be a common thing to hear a conversation between two people, or perhaps more, about your street cases. One of the most pleasant experiences of my business life is to hear someone say "let's go by and see what the Elite Studio has on display this week." It shows there is an interest in the work on display, and that the people are looking for every change of display made. One exhibit we made that stands out in my memory above all others was during one Christmas week. We had the large front window decorated with a tree, with cotton to represent snow, and all about the twigs of the tree and from beneath the snow were baby faces peeping. Nothing but baby pictures, and they varied from the size of a postage stamp to 16 x 20, all made with accessories and backgrounds to represent snow pictures. The sidewalk was crowded for days with people trying to see all of the babies, and every mother that had a baby represented in that crowd felt as though life was worth living after all, and the number of duplicate orders on account of that display was great, to say nothing of the new trade it brought us.

The secret of success is to give the people something different all the time. If they are allowed to become tired or careless in their opinion of the studio, the photographer's "cake is all dough." The merchant that is progressive is the one who has something new frequently to interest his customers. He goes to the cities for his goods, looks up all the latest styles, and those are the styles he brings back so as to give the people something new, as the new things always pay the merchant best.

If the photographer will take a lesson from the merchant and have something different whenever it is possible, he will have no occasion for complaint about there being no money in the photograph business. There is no money in any business but what we make our customers put there. If we have the goods the people want, they will put their money into them. If we have not, they will keep that much money out of the business. So it is up to the photographer to make his goods not only good, but make them different, make them new, and make them new as often as he can. The large business houses in the cities that have made many thousands of dollars and are still doing so have men employed for nothing else than to make their show windows attractive, and those men are kept busy too, and draw a handsome salary. If such a thing was suggested to a photographer he would throw up his hands in horror, because he has not realized the importance of this first impression, for that is the purpose of the show window, to make an impression. If that impression is good, business will result from it. If it is not good it will result in a loss of business. The time has come when every man and woman feels more or less inclined to have their pictures made, and it is for the photographer to build up this interest and keep the attention of these people until he gets them for customers. After he has once secured them he will have no trouble in holding them if he keeps new things before them to keep up their interest and creates a desire for something different.

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## NOTICE BOARD.

### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

FOLMER & Schwing, Rochester, N. Y., would like to send you their catalog describing their Graflex Cameras. It does not matter how many cameras you have, the Graflex stands in a class by itself, and you should know more of it. The pictures are seen at the time of exposure right side up, and the shutter has a maximum speed of 1-1000th, of a second. In the heart of every operator there should be a desire to use a camera with these advantages. If one has not that desire he is not in love with his business to the extent of making a decided success of it. In nearly every town in the United States there is a base ball, or foot ball team, or perhaps both. Who ever saw a base ball man that did not want his picture made while in action? Well, the Graflex will do the work, and opens up a new field for the photographer to gather in the shekels. Send for the catalog, and let it tell you about the goods.

THE New York Camera Exchange are making some sweeping reductions in prices. This exchange has built up a large business in the past few years, and it extends all over the country. They have their new list ready, and one should be in the hands of all amateurs and professionals.

WE call attention to the Bausch & Lomb Portrait lens advertised in this issue. This lens possesses three exclusive features that should commend it to any operator. The diffusing system, operated from the rear of the camera, makes it possible to secure *exactly* this required effect. The same is true of the diaphragm arrangement for adjusting the diaphragm from the rear of the camera, and then the focusing attachment to be used from the rear. These all make it possible to watch the change made in the effect in the ground glass, so that there is no guess work to it. Their catalog on application.

WE call attention to the change of advertisement of the Hammer Dry Plate Co. This firm needs no introduction to the fraternity from us. Any one that has had the pleasure of talking to Mr. Hammer can see that his highest ambition is to make the best plate possible and to treat all "fair and square." Honest goods at honest prices has been the motto of The Hammer Dry Plate Co. since its organization.

B. E. KAROL, 235 W. Harrison St., Chicago, has an advertisement in this issue of his plumbing fixtures for the dark room. The 20th century idea in photography is *cleanliness*, and plenty of water is necessary to carry out this idea. Every dark room should be supplied with these fixtures, and catalog can be had on application showing illustrations and price. Take this up and see if it is not what you want.

ONCE in a while we have a correspondent ask why the illustrations in the journal are better one month than another. And often the maker of the photograph cannot understand why his work does not show up as well as some other work he has in mind. And perhaps take it as a whole his pictures are better than the other photographers. But there is one thing he may have forgotten or perhaps did not know, and that is, that there is always more or less detail lost in the half-tone reproduction. This process is far from perfect yet, although there has been long strides made in perfecting the art in the past few years. Even the best of pictures lose some of the detail in the deepest shadows as well as in the high-lights when a half-tone is made from them. So it behooves the photographer to do all in his power to get as much of this detail in the original print as possible. One way to do this is to use a printing paper that will save the detail as much as possible. Most workmen know that the rough matt papers will not hold all of this detail, while the smooth papers lose but very little, if any. If the photographer will print his pictures that are intended for reproduction on Solio he will save all of the detail in the negative, and of course there will be much better results in the half-tone. Often we have to use a print that we know will not reproduce well, simply for the reason that it is sent in so late that we have not time to write the sender for another. When such a print is reproduced, the photographer is disappointed. Therefore we recommend that all pictures be made on Solio. This is the paper used for pictures to be reproduced in the large Sunday papers and in nearly all papers where pictures are a feature.

WE have before us a copy of the New Goerz Catalog, which contains illustrations of their lenses, and work done with their lenses. One chapter "On the selection of Lenses" is well worth the consideration of one contemplating the purchase of a new lens. A request will bring a copy of the catalog.

C. P. Goerz, New York City.

RALPH J. Golsen has rightly earned the name of "the lens man," for he carries perhaps the largest stock of lenses of any house in the United States, and it makes no difference as to the make, style, or price, he has them. Make your wants known and he will save you time and expense by filling the order promptly.

"A MILE high, and very dry" is the head line of the advertisement of the Platinum Mfg. Co., Denver, Colo. Their papers do not require any special developer and no addition of mercury, and the results are all that could be desired. The company pay all express charges, and send their papers anywhere. State the size paper wanted and they will see that you are satisfied. Read their special offer in their advertisement, and act accordingly.

THE Berlin Aniline Works are making about everything the operator needs, and we would not be surprised at hearing of their making everything every other employee in an up-to-date studio needs. The Agfa products are known the world over among photographers, and we have watched their growth in popularity with no little interest. If you are not using any of their brands, it would be well to write the house for information. Their developers are used for plates and paper alike. All that is necessary is to make up the solution, and the same developer will develop the plates and the paper, if you are using a developing paper.

THE Premo Filmplate Camera is the latest product of the Rochester Optical Co., and of course is the youngest of the Premo family, but like all of its brothers and sisters, it is strictly up to-date and noted for its simplicity and usefulness. Either plates or films can be used, daylight loading, ground glass focusing, and all the advantages of any other make of camera. The catalog describing these cameras will be sent for the asking.

G. GENNERT, New York and Chicago, have an Auto-Tank for developing many plates at one time and without bother to the dark-room man. The tank developing idea has been agitated for some time past and is fast gaining ground. There will come a time when the old plan of sweating in a hot dark room for hours over a few negatives will be done away with, and this tank will aid one in reaching that much-to-be-desired goal. Send to G. Gennert for information. Get his catalog, for he has many things that will interest photographers, both amateur and professional.

WE are in receipt of a copy of the 1906 catalog of the Seneca Camera Mfg. Co., and it shows several new features, among them being the long focus pocket cameras Nos. 32 and 33, which are finished in ebony and nickel plated trimmings, also there is a bellows support added to the New Improved Seneca View Camera, which automatically stretches the bellows and prevents it cutting off the corners of the plate. It is well worth the trouble of sending for one of these catalogs, and we advise our readers to do so.

PHOTOGRAPHERS generally have not paid the proper amount of attention to the work that is possible with the Air Brush. We have seen men, that had never had any experience with this wonderful little instrument, take up with it and in a few weeks do some of the best work to be seen anywhere. And the beauty of it is that it is work that does not interfere with the other branches of work to be found in any studio. It is another field for making money, and every photographer should have one. Write the Air Brush Manufacturing Co., 54 Nassau Street, Rockford, Ills., for circulars or information.

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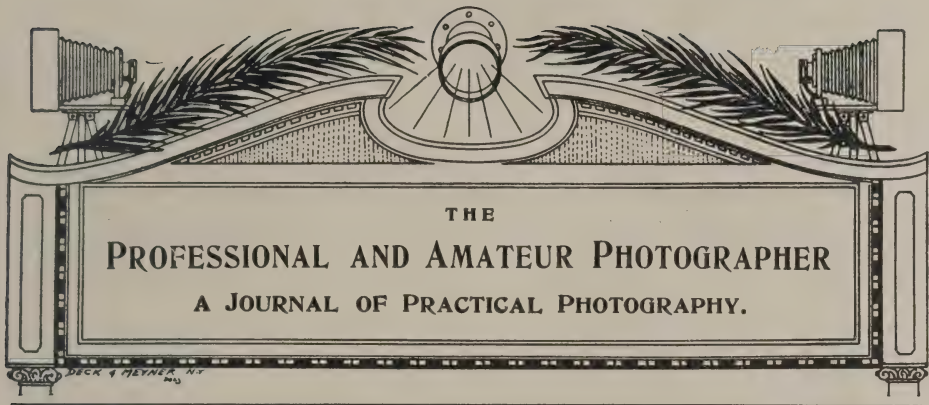
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Professional and Amateur Photographer.



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INDIANAPOLIS.



VOL. XI.

BUFFALO, JUNE, 1906.

No. 6

## NATIONAL RELIEF FUND FOR CALIFORNIA PHOTOGRAPHERS.

At a meeting in Boston, May 6th, 1906, of the California Photographers' Relief Fund Committee, which was inaugurated in New York, April 20th, and the National Relief Association for California Photographers, which was started in Boston, April 27th, it was resolved and decided that the two committees should act jointly under the title of the NATIONAL RELIEF FUND FOR CALIFORNIA PHOTOGRAPHERS, and that no photographer in this country who has the interest of his suffering California brothers at heart need hesitate to give what he can to either source of appeal, or to both, for the final distribution will be made by the joint committee, to the end that every dollar will go honestly and with strict business care and watchfulness where it is most deserved and needed.

As this union of committees is of a national character, all other committees of the country are invited to send their contributions to either *Joseph Byron, Treas., 53 West 32nd St., New York, N. Y.,* or *Frank R. Barrows, Treas., 1873 Dorchester Ave., Boston, Mass.*

N. Y. Committee:— B. J. Falk, Theodore C. Marceau, E. B. Core, Pirie MacDonald, J. G. Gessford, A. F. Bradley, F. E. Baker, Curtis Bell, Sec., Joseph Byron, Treas.

Boston Committee:— W. H. Partridge, M. B. Parkinson, Jo Di Nunzio, H. D. Haight, C. W. Hearn, Will Armstrong, Sec., Frank R. Barrows, Treas.

## A FLEXIBLE DEVELOPER.

BY FELIX RAYMER.

THERE are many formulas for developers and as a consequence there is much misunderstanding as to what developer should be used. There is seldom a day that I am not asked, not only verbally, but through the mails, as to what developer I use, and so on. At one time I thought the formula for a certain developer was the only thing and that there was not another in the field that would touch it. And this seems to be the opinion of many. But of all the questions that I am called upon to answer that strikes me as being the most unreasonable is the question "What difference in the developer do you make for developing a plain lighting or a Rembrandt, or some other of the shadow lightings?" This is very much the same as asking a man what difference he makes in developing a flash-light from a day-light negative. At one time we thought we had to mix the developers differently, and we did not make very good flash-light pictures until we got over that foolishness. Now we have arrived at the stage where we know that to make a picture it takes light, and that it does not make a particle of difference what that light is, it will make as good a picture as any other light if it is handled right and the exposure is somewhere near right.

It is a trait of human nature to make a thing as difficult to accomplish as possible the first time we attempt it. In fact, we will take the most difficult method for doing a thing, simply for the reason of its being our first time at the particular thing attempted and imagine it more difficult than it really is. So it is in making negatives, we nearly always take the hardest course for using a new light or mixing a new formula for developing. There have been many claims for this formula or that formula for developers—one claim is that it is flexible and can be changed at will so that the operator can add a little "alomogusulum, or gin fizz," or some other equally efficacious chemical in case the plate is over-timed, or the other chemical if it is under-timed. It has been my experience that as soon as one finds he can add this or that after his developing has started, he is constantly adding one or the other. He is not willing to allow the developing to proceed in peace, so to speak, but must needs be adding something, trying to make it work better, and it has also been my experience that the negative is made worse nine times out of ten than would be the case if he would let the developer alone. One that is constantly depending upon his developer to make the negative right is usually the one who makes the most ordinary work. He never gets above the average, for he is depending upon something to *cure* a fault in place of preventing the fault. If one will but realize that there is a relation that exists between his plate, the developer and the exposure of that plate, and if he will get this relationship in perfect harmony he will have no reason to be changing the developer from one thing to another. If he understands the plate he will know what kind of lighting it takes to get the very best results on that plate. He will know that for his plate he will have to have a certain amount of detail or it will be too harsh, or he will have to have the high-lights at a certain strength or they will have a gray appearance in the finished picture. And so it is in

the matter of using any plate; we must know the plate and use our judgment in making up the lighting. I have found that there is no great amount of hardship attached to working any one brand of plates any more than there is to another. But on the other hand I know that every plate works differently from all other brands of plates. One plate will have a tendency to give strong high-lights and deep shadows, and the result is that the light will have to be made in such a way that the lights are soft and the shadows more luminous than for some other brand of plate. If a lighting of this kind were made and a plate exposed upon it and the tendency of that plate was to give soft, delicate high lights and soft shadows, the effect would be flatness. So, first, we must find the natural tendencies of the plate we are using. Know whether it has a tendency to work strong or soft. As soon as that is known the lightings will be made accordingly. Thus we have made one of the three relations as near right as we can. We now have two remaining that must be brought into harmony with it. The second condition is the exposure. We must light the face so that we can see the detail in all of the parts that we want to show detail in. There are times when there will be a shadow that we do not want to see the detail in. If this is true, do not make the mistake that many do, and under-time the negative to avoid the detail. But light the subject so that the detail is not seen in that shadow, and then give full time for the parts that are wanted. But ordinarily we will want the detail in all shadows, and if such is the case, we will have to give the time to get it. Bear in mind that if we want the detail in the deepest shadows, we will have to give exposure enough to allow the detail that is shown in the lighting of that shadow to make its impression on the emulsion of the plate. If this time is not given it will never be secured. Do not think you can prolong developing and get the detail out of the deepest shadows. This cannot be done, for where the time was not enough to allow the light to affect the plate at that part, the action will be brought to a standstill and no effect seen, except the fogging over of the most delicate parts. This fog has many times been mistaken for detail. But if one will try two negatives, giving one of them what is known to be ample time for the deepest shadows and the other say two-thirds as much, and develop the two in the same tray at the same time, allowing them to come up without "doctoring" the developer as so many think necessary, the difference in detail and chemical fog can be seen.

Now comes the third condition, and that is the developer. But in the choice of the developer, if one will accept the words of advice given by the plate manufacturers there will be much annoyance saved, and incidentally many plates as well. The trouble with many operators is that they have had some friend that is doing good work, and it goes without saying that this friend has a formula for developing that is the cause of all his good work. This is the opinion we often arrive at, giving the goods or tools used by the good workman the credit for all of his good work, instead of the workman. So we many times adopt a formula for a developer that is not suited to the plate at all. The friend may be using Cramer's or Hammer's or Seed plates, while we may be using one of the other brands, and the developer he is using being compounded to be used with the particular brand of plates used by him and we using another brand, of course the best results can not be had when we are working at six's and seven's.

If the developer is in harmony with the plate, then the next point in the forming of the proper relation between the plate and the developer rests upon the second condition—that of exposure. If the lighting is made right and the proper exposure is given, the developer need not be changed at all. Make up the solution as usual and it matters not what the class of lighting. It may be plain Rembrandt or some other shadow effect, and the developing will be the same. Give more time for the shadow effects simply for the reason that you are looking at the shadow side of the face, and it takes longer to get the detail in that side than it does for the light side. If we are going to make a picture of the shadow side of a house, we know that it will take longer for that side of the house to make the proper impression on the plate than it would if we were on the light side. So it is with the portrait. If we are on the shadow side we must make a longer exposure and then the developing will be the same. So the flexible developer is not needed if we will do what is right under the skylight.

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### POINTLETS AND TIPPLETS SUNG TO RAGTIME.

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BY YOUR UNCLE KRIS.

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IT IS not necessary that one be a well educated man nor a genius to abuse another. In fact, any old one-horse fellow can say something hard of another. It is an easy matter to call another bad names, and a game that many can play at, and those playing at it do not have to use very much gray matter to think up the mean things they say of another. But it takes a smart man, a brainy man, a man that has a just mind and a merciful heart to say good things of another. In other words, the man that can say good things of another has the qualities that are placed in every heart by an allwise Maker. But contrary to His wishes, we have sinned, and the mean thoughts and sayings come up as a consequence. For every mean thought we have there was a sin committed hundreds and thousands of years ago. Verily, verily, the sin of the fathers shall be visited upon the children even unto the fourth generation.

# # #

The man that is proof against temptation is the only one that is safe—but who is that man? There was one that was proof, but he was a dead'un, and so doesn't count.

# # #

There are a hundred different ways to tell a lie. But had you thought about it that there is absolutely but one way to tell the truth? An honest man will have no trouble in finding that way, but the man that studies policy, tact, diplomacy—well he is simply trying to make one of the ways for lying serve his purpose and pass it off for a counterfeit truth. The only way to tell the truth, and it is positively the only way to avoid a compromise with the devil, is to spit the truth square from the shoulder, and let it land where it will. Of one thing you may be sure, wherever it hits, there will be a howl. I never threw a brick bat into a gang of dogs but the one that gets hit always yelps. Try it.

The reputation of a photographer is not always of the very best so far as his truthful propensities are concerned. In proof of this assertion, I will ask that when you promise to deliver a certain order on a certain day, that you notice the smile of incredulity that will flit across the customer's face. He knows that when he comes for that work you will begin to tell him that the reason you have not finished it is that it rained so much you could not get it out. That is one of the shortcomings of the photographer, and it is one of the poorest features of his business career. If we will keep our promises, and let the people know that we do keep them, we will have more business to attend to, and the people will think more of us for being men that can be depended upon. Make your word as good as your bond, and you will be called business men. But be lax in keeping your business promises, and you will never amount to anything as business men. I stood in a studio a few days ago, listening to a tirade against the people for not having more pictures made, and the proprietor was one that could say as many mean things as I ever heard, and he blamed the people for all of his lack of business ability. While I listened to this tirade against the public for their shortcomings, there were three different parties called for pictures that had been promised days before. The proprietor in each case made excuses for not having the work finished. In one case the lady called his attention to the fact that her work had been promised just *eight weeks before*. For the love of all that is good and prosperous, what do you think of that? And this man to complain because he did not have as much business to attend to as he wanted! If he had the business he would have been as lax in attending to it as he was with only a few sittings, for the old law "that one that is faithful in little will be faithful in much" holds good now as much so as thousands of years ago. It is not a scale of prices that the photographer needs so much as it is a little attention to the small things connected with the business. A man that promises much and delivers little is a very poor business man. One that keeps the people waiting for their pictures eight weeks, not only shows poor business ability, but poorer judgment of human nature. When we have pictures made, even we, that are familiar with the work, and should know what to expect, will have the negative developed, and prints made as soon as we can get them off, for we like to see how we look in a certain lighting or position. Well, all mankind is the same; they like to see how they look in a certain picture, and if we keep them from doing so for weeks at a time it is, to say the least, irritating. Be more considerate of the business that you already have, and that which you want will come to you sooner than it will if you do not take care of what you now have.

# # #

The old saying has it: "Laugh and the world laughs with you, weep and you weep alone." But there are times when it is well to tell others of our sorrows. It has one good effect anyway, if no more. It may make others better satisfied with their sorrows.

# # #

There is always a penalty for being successful. You must be feared by some, hated by many, and at best envied by all.

It's a peculiar fact that in the "very best society," a la bon ton upper one hundred, the ultra of ultras, ye know, a man may be a gentleman, and not pay his tailor, but he cannot be a gentleman, and not pay his gambling debts. He may lie often and diversely, and yet be a gentleman, and in fact that very question of how thoroughly a gentleman he is depends upon his dexterity and efficiency in lying. He must not steal, and must wear clean linen. He must not falsify unnecessarily, only upon those occasions which particularly demand it. He must not be a physical coward, but as to being a moral coward, that doesn't count. He does not need morals, and in fact he actually does not know what they are, yet he is a gentleman. He must not work too hard, but he can impose his worthless self on a fool father and an idiotic mother for a support. He must belong to some gambling club, but to attend church is a bore, and considered rather common. He should be able to go all the gaits, and the more his life stinks in the nostrils of decent men and women the more of a gentleman he is. He should marry for money, and then give his ilk a good time on the proceeds, and as soon as his income is exhausted, get a divorce on the grounds of incompatibility, and the other gentlemen of his acquaintance will wildly applaud his gentlemanly actions. He should pay due regard to etiquette on all occasions, and by so doing cover up his miserable lying self. Oh, a gentleman in this day and time is not what he was many years ago. To be a gentleman now one must be anything but a MAN. God never created a higher being than man, but man has created what he calls a gentleman, and to one that thinks, it is almost enough to cause one to agree with him who said "the more he saw of man, the better opinion he had of dogs." If man cannot create anything better than the existing gentleman, he had better quit. The highest compliment one can receive is to be called a MAN. The lowest type of compliment possible is to call one a gentleman if we are to take some of the present type of gentlemen for our standard.

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## HIGH IDEALS IN ART, SANITY IN BUSINESS.

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BY CHARLES WESLEY HEARN, PRESIDENT PHOTOGRAPHERS' ASSOCIATION OF AMERICA.

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[An Address given at Washington, D. C., May 2, 1906, before the Pennsylvania Convention.]

IN the practice of Professional Portraiture, it is incumbent upon us all, as representatives of an art in whose hands its welfare is at present placed, that we should primarily have its advancement in dignity and importance very much to heart, and this not in any lukewarm manner, for it should permeate through every fiber of our body, an ever-present power to force us, if a worthy trustee, to properly conserve the trust reposed in us. Our work should always be made upon honor.

That esteem and respect of the public in photography *per se*, as in other vocations, is obtained only by their having a knowledge and due appreciation of the progress made toward a continual advancement for higher ideals. Added thereto is its being a vocation of the most vital interest to every family in the world. If by any means it should become impossible to reproduce likenesses by the aid of the camera, it would be a calamity of such universal interest that even the recent horror of having one of our largest and most beautiful cities practically wiped out of existence in a single day would be as nothing in comparison.

Professional and Amateur Photographer.



PHOTO BY W. H. ERSKINE,  
HUNTINGTON, WIS.

LIBRARY  
OF THE  
UNIVERSITY OF ILLINOIS

In connection with this recognition of the public of the present standing and future possibility of photography as a very young and beautiful art, and of its being a necessity to the world's comfort, we must, on broad lines, not lose sight of the fact that the personality of those engaged in it has much to do with the esteem and respect of the public, which is as vital to us as in other professions. In our own particular case, it is a very potent factor, and one worthy of most serious consideration by us all.

It is not my intention at the present time to dwell more than a moment upon morality and correct deportment under the light, when common sense tells us all what should be done. It is a mystery to me, and always will remain so, how anyone can live continually a life of general debauchery, and have the nerve to pose refined women and their carefully reared daughters. The intuition of a woman is proverbial, but I do not think her gentle tolerance under trying conditions receives the praise and appreciation that it should. Of such women are our mothers, sisters, wives and daughters, of whom we are very solicitous that they are never brought into a tainted atmosphere. Others have similar feelings. We should never under any circumstances engage as an operator to handle our customers a party who we consider unfit as a man to dine under our roof with our family.

One of the more common breaches in our personality is a woeful lack of an appreciation as well as practice of that professional courtesy which all of us have often noted in our intercourse with other professions.

This may appear to some as a matter of little importance, and in the hustle of business and sharp competition that any and all methods are excusable, but sooner or later I have noticed that *extreme unprofessional* methods, if continued in, always re-act against those who practice them. It warps, distorts, and renders hideous our personality to all persons of refinement with whom we come in contact, making us contemptible in the eyes of our patrons, help, and even at times our family, and probably ourselves as well.

When we consult a doctor, lawyer, dentist or almost any other *representative* professional man, we rarely ever hear any disparaging word spoken by them of their fellows. They are courteous, attentive to their needs, and seldom mention each other's names, unless necessary, and then only by the way of acquiring that information pertinent to the matter in hand. Rarely indeed do they criticise or even comment upon their professional or personal standing. If anything is said at all, it is in commendation rather than otherwise. It is not done in that indirect way of doing harm—cold, lukewarm words, the method of expressing, being always worse than the words themselves.

These men of other professions will not even take your case in hand, unless of vital importance, and then only for the time being, if some other member of their profession has the matter in charge, but is not available at the time.

#### AN ILLUSTRATION.

I can well illustrate this by giving an incident that occurred in my own family.

When my daughter was an infant she was troubled with a sore scalp, which the doctor of considerable experience and ability could not seem to cure, the child being very frail and weakly in consequence. One day Mrs. Hearn's father—a doctor of great experience and large practice—ran on from Philadelphia, to the city where we lived, to see us. He had hardly entered the house before he saw the child, and immediately raising her in his arms took her to the veranda to look at her, and without having taken his overcoat off, left word to telephone the doctor to come, and went himself to the drug store, where he had made what they called a "tar cap," and placed it on the child's head, who from that moment commenced to improve and was soon well.

The profuse apologies and explanations which my father-in-law made to the doctor when he came and later suggested his trying this remedy for a day or

two, is still very present in my mind, but I remember very distinctly hearing him state that the color of the child's face was such that it made it imperative that something be done at once. The treatment was new to the local doctor, and he thoroughly appreciated the interference, and continued with the case until complete recovery.

Here was my first lesson in professional courtesy, a case of life and death, and yet as careful as he could be not to interfere again while visiting us.

He insisted that the doctor should call as usual, and Mrs. Hearn was made to feel that her father had nothing to do with the case.

Similar examples of this courtesy, and most careful avoidance of anything that could be construed in the slightest as unprofessional, are known to us all.

Why in the world should *we* not be careful? Do we wish to confess that as a class we are less honorable?

Let us learn to put a curb upon our tongues, and when we get licked in a competition with others in any special line, when we are arrayed against each other, *let us stay licked* till something new comes up. Be a game loser and a modest winner.

Whenever we lose an important competitive bit of work, it is always of value to us to ascertain the reason why and how it was accomplished. This, as a matter of business, should not be neglected. After ascertaining, then drop it, and look after something else.

A valuable asset in any business, photography included, is its financial success. The return may be obtained in making work upon honor, and for that matter upon dishonor as well. It may in addition be obtained by gross frauds, imposition upon the public, and contemptible methods of doing business, etc.

The difference between them all consists in the degree of honor employed in the methods of the studio.

It is the case, also, that there are many engaged in photography who care not a button for the art, but who as honorable men do conduct, on a whole, a clean and honorable business, purely and simply for the money there is in it. Some of these running a successful business, because they are good business men, may in the estimation of those they trade with, and the general public, appear in by far more favorable light than he with higher ideals, but less business success, and I see no reason why, in many cases, this should not be.

Their success is mainly because they are possessed of "Sanity in Business." They may or may not have much of a love for the art side of photographic work, but it is fair to presume in the majority of cases that their financial success, if continued for any length of time, is largely caused because they show and maintain a certain technical excellence, which in the mind of the great majority of the people is more preferred than work made on pictorial lines.

How to make our own individual business more of a success is what concerns us all. In this connection it seems that an analysis of the business as a whole, and particularly of ourselves as managers of the same, as being very important.

It is a problem for us to study and ferret out the cause, similar to that employed by a civil or mechanical engineer to overcome existing conditions and create a desired result. The pruning, and even the surgeon's knife, will be found necessary to restore healthy conditions.

During this analysis there is at times an undue amount of attention given towards increasing the gross amount of sales each year, to the exclusion of more properly conserving that which we already possess.

It seems often the wiser course to use the methods of the surgeon, who, with his knife, cuts very deep, than with the pruning knife to lop off trifles, unless they be many, and in the aggregate very harmful.

Given a gross amount of business, each year say from about \$5,000 upwards, it is possible that it should be done with profit and to live in a modest way

out of it. If the amount is two or three times larger, and is not yielding a very good percentage of net returns, then it is more fitting for the proprietor to here give his first attention to investigating and improving existing conditions, than to try and increase his gross amount of sales, which would be of no particular value.

If a good profit is obtained upon what you do, then probably your system is correct, and attention could be given towards increasing the output, which should be productive of a larger per cent. of returns, as many of the expenses of a studio, such as rent, etc., are permanent, and would not vary much, unless radical changes were made.

The trouble with many photographers of the better grade (and those who attend conventions belong to this class) is that we are very poor business men, or what amounts to the same thing *in result*, is that we do not give the business end the attention that we should.

We frequently allow outside matters to dominate our attention to the detriment of our business. When this is the case, we should as soon as possible draw out of this condition of things.

Again with those who make their own sittings and much of the other work of the studio, it is hard to find time to develop the business.

The economical employment of time, our own as well as our assistants, with a good system of accomplishing this, would largely help us to get some time each day to give to this matter.

If we employ operators, then it should be easy of accomplishment.

One very good and impressive way to increase sales is by the work under the light, and if care is taken and good judgment displayed, it could be most effective. When you have patrons who are able to pay anything in reason for worthy things, arrange to make different things *in addition* to what they desired in the first place, but make them "winners," something that will be sure to please. They may in the first place have thought only of having work of the value of five or ten dollars, and even a smaller amount to fill a want for photographs that has come up. It rests with you, in addition to the supplying of this demand, to entuse them by the result of the sitting, as shown by the proof submitted. When through with them under the light, and this should be done within a reasonable time, tell them that you would appreciate it greatly if they could call in the next day, for you would like to look over the proofs with them. Mention that you have in addition made something a little different from what they desired, because it appealed to you as presenting great possibilities, and you would in consequence like to see how they came out, etc. Do this, and if you are personally a good salesman you will sell the goods; if not, let your expert receptionist do so. Everyone likes to receive personal attention, or anything that savors of that, especially so, if it impresses them that it is unusual on your part. By this means, you see them *first* when they receive the proofs, which is always an advantage, as you have an opportunity to adjust any adverse opinion as to their merits, before their friends have possibly raised a feeling of dissatisfaction, which is hard to eradicate afterwards.

It also enables you to coach them as to what changes could be effected to improve them, which information could be conveyed by them to those who sit in judgment over the results of your labors.

In this connection I am strongly inclined to think that it is inadvisable, when a would-be patron comes to our studio to make an appointment for a sitting, to do anything more *at that time* than to show her an assortment of interesting things, leaving the matter of final selection and the exact decision to be made later.

In a general way, if information as to prices are asked, quote them clearly and carefully, so that there will be no misunderstanding come up, or the integrity of the studio questioned. When the patron comes to fulfill the engagement

ascertain her wishes, *secure your deposit* and arrange if possible to have them bring in the proofs, *at which time only should sales be made*. If this cannot be done, then make the sale at the time of sitting. Results are always most successful by personal intercourse, when the proofs are returned, otherwise you endanger the success of your "building methods" under the light.

I mentioned a short time ago about having the patron come in next day to look over the proofs with you. If possible make an appointment with them for the purpose, say from 4 to 5 or 6 P. M., when the sittings for the day are over, *and let this hour or so be devoted daily towards increasing your output*. This would be one of the directions in which it could be done, being the simplest, most effective and economical. I often hear of patrons coming to a studio, and not being able to see the proprietor because he is busy developing, a most ridiculous state of affairs, neglecting something that might increase his sales for that which could be done at another time.

If you have a tactful and efficient saleslady, your presence will not be asked for, unless important. Do not phone down stairs that you cannot come, as you are "busy with your chemicals," etc.

One of the most successful men in our profession today—one who is also famous as a workman—has for years made it a point to be at his studio certain hours the latter part of the day. On one occasion when in that city for a day, I went to his studio about 5 P. M., to talk with him prior to a dinner appointment we both had; while waiting for him to be at leisure, I saw him angling, and finally secure an order for a large picture and frame for \$150.00 from a customer who called to see him by *appointment* to talk over his sitting of the day before.

This is the result of a system founded on good lines. With a haphazard way of doing things, the proofs may have been mailed, and my friend have been developing. The opportunity for which he planned would then have been lost.

The Niagara Falls Convention is designed to help you all on the lines that are needed.

The avenues for greater business success are many, and it will be impossible for us all not to profit by this coming National convention, for many of these roads will be traveled.

For instance, there is one matter that is of the most vital importance, and yet I very much doubt if there are many of us here who have more than a vague idea of how much it costs to make our pictures. We say the paper costs a few cents, the plates exposed so much more, and the retouching twenty-five or thirty cents, the mounts say another small amount. We jump at an estimate for the cost of the other chemicals and there we rest. If it is insisted upon that we go further into the matter we confess we have the rent and other fixed expenses, and the help to pay, but we have no clearly defined idea of how this could be estimated. Many do not go into such depths of book-keeping as to try and see just what a business yields or to get a correct estimate of what pictures actually cost *with all of these expenses proportioned out*, consequently we are not in possession of any *data* upon which to estimate what we can make pictures for.

The wool or cotton merchant is accustomed to figure upon the eighth of one per cent., and figure large transactions upon the most narrow margins, and is successful, and here in contrast are some photographers who have no clearer idea of what their pictures are costing per dozen than a child five years old has of the cost of a toy she is playing with.

I expect to have very clear and helpful facts presented at our convention by various able speakers of exactly how this may be accomplished, which will be made very plain to you.

Again, some business methods demand also that we make pictures such as the public wants. It is a mistake to think that as a whole any large percentage cannot appreciate good pictures.

Again, we can make a misfit of our business, as we may have misfit in clothing. Trade usually flocks to certain localities for certain things. The wealthy, the middle class, and the poor alike all do this.

It would be a misfit for a photographer, capable only of making work of an indifferent quality, to locate in a section of a city patronized only by persons of refined taste. Equally bad would it be for our best artists to open a studio in a locality patronized by people of less cultivated taste, or by bargain hunters. Yet these mistakes are made every day. A superior workman will be sometimes hunted up by persons who appreciate his ability wherever he may be located, but he is seriously at a disadvantage at best.

Stand at the entrance of your studio half an hour at different times of the day, and extend it over a matter of two or three weeks, and size up the people who pass. Try to gauge their ability to pay for pictures. As a class would it be the \$3.00, \$5.00, \$8.00 \$10.00, or \$12.00 per dozen pictures that they would be likely to have? Is the product of your studio in harmony with the trade? Unless your ability is such as to draw trade at better prices from elsewhere, then you are face to face with a proposition of making a sufficiently *appreciated* superior picture to those around you, to obtain the trade that comes to that locality, *but the price of that product must at some time be practically the same as the others.* If your ability is such that you appeal to the more cultivated class, then, with those who can afford it the price charged is not of such importance as is the value of your ability as an artist.

In conclusion, I would say that in this business convention at Niagara Falls, *I think* I am safe to say it is very probable, as things look now, that we shall without exception have the finest and largest collection of pictures on exhibition, both from this country and various parts of Europe, that have ever been gathered together at a professional photographers' convention. These pictures will be a delight for us all, and will be our art instruction.

Equally attentive and alert are our board of officers to see that the most valuable information pertinent to our future business success is presented to you, and that not in any loosely, disjointed manner, but in a systematic way, and we hope with hits made and points scored. As chief executive of these officers, I earnestly ask your cordial support in pictures contributed, personal attendance, and active participation towards this desired success.

I thank you.

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#### A GOOD DARK ROOM LIGHT.

IS ONE that will give plenty of illumination for the handling of the plates and still be a safe one so far as the fine qualities of the plate are concerned. It is not necessary that all of the light should be closed out of the room, except just enough to see the plate when held within six inches of it. In fact, a better light is one that the operator can see all over the room, and yet be a safe one for developing a plate at a distance of not less than three feet from it.

One of the very best lights we ever used was the bichromate of potass lights that were exploited some few years ago. There were many complicated formulas advocated at the time, but the best we ever had was the easiest of construction. All that was done was to make a saturated solution of bichromate of potass and water, having the water hot so that the solution would be strong. This solution was placed in an old wet plate bath, and this set in a box which was light tight all around, and behind the bath dish was placed a lamp, which allowed the light to shine through the dish. We could develop a plate with impunity and correctly at a distance of four or five feet. And in the room there was ample light to read the labels on all of the bottles. There was no need of guess work, for everything was before us for seeing, and there was light to see.

## OXIDATION; WHAT IT IS, AND WHY IT INTERESTS PHOTOGRAPHERS.

BY COLVILLE STEWART.

THE term oxidation is often made use of by photographic writers, and it is one which is somewhat difficult to understand without any chemical knowledge. As oxidation so frequently takes place, and is even the responsible factor, in daily photographic work, an explanation of the term is eminently desirable, and I think that I shall be able to make it clear if you read through what is to follow with a little thought and care.

In the first place, every chemical we use is composed of varying proportions of what are termed elements. If you heat a mixture of iron filings and sulphur for some time, you will get a chemical called iron sulphide; iron and sulphur are elements, as you could not convert them into any further constituents, but iron sulphide is a compound. If you burn sulphur in the air, it becomes a powerful smelling gas, called sulphur dioxide; the sulphur in burning unites with an element, *oxygen*, which is present in the air, and for each pint of sulphur vapor in the gas produced there will have combined with it two pints of oxygen—hence the term dioxide (di meaning two or twice).

When sulphur is burned in the air it becomes *oxidized*; oxygen has been chemically added to it. When sulphite of soda is allowed to lie on the bench in the open air, it becomes oxidized, uniting with more oxygen than it contains already, and the flowery stuff into which it turns on exposure to air is called sodium sulphate. All sulphates contain more oxygen than sulphites.

When a developer is allowed to stand in an open dish or measure it becomes brown; it absorbs oxygen from the air and becomes *oxidized*, and as soon as a developer is oxidized it does two things: (1) loses its power to develop, and (2) stains the film of the plate.

What do we do to preserve a developer then from deteriorating? We add a sulphite, because it more readily oxidizes than does the developer, and so any oxygen absorbed is taken up by the preservative, and thus cannot deteriorate the developer itself.

The air around us contains a large proportion of oxygen, mixed, but not combined, with another gas, nitrogen, and it is because these two components of the atmosphere are mixed only, that oxidation readily takes place. It is much harder for a substance to combine with an element which is chemically united to another than with one which is mixed only.

We must keep sulphites, metabisulphites, etc., always well corked, so as to prevent their oxidation. We must keep metol, hydroquinone, eikonogen, etc., similarly well corked, especially when they have been made up in solutions. Tap water itself contains a good deal of dissolved air; this we can see by boiling water, when bubbles rise from the bottom of the vessel until all the air is expelled. This is why boiled water is less harmful than fresh, and often recommended for making up developers with. It contains no dissolved air, and hence no free oxygen.

Why do we wish to prevent the developer from becoming oxidized? This is a most important question! Development means the deprivation of the bromine of silver bromide; this chemical process is known as *reduction*, and is the opposite of oxidation. It is because the developer is so eager to become oxidized that it is able to reduce the silver bromide in an exposed plate. Just how reduction takes place, and why in reducing the developer becomes oxidized, we shall show in another place.—*Amateur Photographer.*



BY J. S. LENT,  
ALBION, N. Y.

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## BLISTERS AND MARKING IN BROMIDE TONING.

BY "ELECTRIC"

THE operation of toning bromide prints, etc., has almost reached the stage when we may say that it is as easy to tone a batch of bromides as a corresponding number of P. O. P. prints. For this we have to thank several ardent bromide experts, whose efforts have not always brought them appreciation, most likely because results were shown in the early days rather too hastily, when the tones produced were certainly *color*, but somewhat fearful—if wonderful. Nowadays, of course, that is altered. The experimental stage has been passed and bromide toning has become an everyday operation.

### BLISTERS DURING TONING.

In one respect, however, where numbers have to be treated, there is rather too much uncertainty about the final results. The tones are got easily enough, but how are we to insure against blisters and uneven toning? Not such a difficult matter from the point of view of the amateur, but professionally I must confess that it calls for a great deal of thought and care and method. That the trouble is real is evidenced by the fact of the extra charge, sometimes 50 per cent., for toning, at first sight this seems more than ample, but, so far as the writer's experience goes, it is not so.

### ONE PREVENTIVE—CONSTANT TEMPERATURE.

Blisters, for instance, may come at times like an epidemic, and alum and formaline baths do not invariably act as a safeguard. Although in my practice we always use a formaline bath, the only real safeguard against blisters is an even temperature of the solutions and washing water. My workrooms are heated with hot air pipes, which run under the sinks and are near enough to the waterpipes to keep the water supply approximately 50 degrees F. all through the winter. Constant attention is required to keep the rooms at 55 degrees or 60 degrees F., which is a comfortable temperature to work in. Hot-air pipes are very nice physically, but they may easily be overdone; in fact, with them it is practically one person's work to keep the rooms at a fairly uniform temperature throughout the day.

Much may be done by making all fixing baths one or two days before required for use. The solution stands in a jar in the room in which it is used for at least twenty-four hours before it is required and is usually only a degree or two below normal. After the fixing bath proper, transference to a similar bath of half-strength is advisable, thence to washing water, which is of average temperature. Much handling of the prints in a moderate-sized deep dish—say 12 by 10—soon brings a rise in the thermometer; one of those instruments should always be at hand for frequent testing. Washing in running water is, I think, hardly necessary; several changes will be safer and as effective. A sieve of very coarse mesh is useful to save much handling of the prints. These may be rinsed and drained very thoroughly in a utensil of the kind. Alum, or formaline, as a hardening bath is invariably used before and after toning, and this operation carried through successfully, no time is lost in getting the day's output safely on the drying boards.

### A REMEDY FOR BLISTERED PRINTS.

Blisters, luckily, dry up sometimes so that the print, if to be mounted, is not wasted, but one cannot conscientiously send out blistered unmounted prints. Even in the mounting, as the blistered film is detached from the paper support, one has to be very sure that—in the mounting—it is quite secured again.

The only genuine satisfaction we can get in the treatment of blisters is when they appear on the white margins of vignetted pictures ; when mounted and quite dry very fine sandpaper deftly applied quickly obliterates all trace of the trouble.

MARKINGS IN RELATION TO FREEDOM FROM HYPO.

Then, again, marks of various unshapely outline appear now and then during the toning, in a manner difficult to account for. It is sound advice to remove all the hypo used in fixing by proper washing. It is not an easy thing to do if its total elimination is essential to a perfectly toned print. A developed print may be plunged into a fixing bath and allowed to remain for twenty minutes or so, but it may not be properly fixed unless occasionally moved and turned over during that period. Similarly in the washing stage it is not enough to place them in a dish of running water, even for several hours, unless they are frequently moved and re-arranged during the time. Markings on the prints—uneven toning, and so on—will usually be the result of allowing prints to lie undisturbed and forgotten, and this, unless one is constantly watchful, occurs not only during the fixing, but the washing period. When making enlargements the prints are transferred, after adequate fixing, to a large dish supplied with running water ; the first lot put in will have perhaps twenty minutes' washing when the second batch will be plunged in on top of the first. This may go on during the morning, and some of the first prints will be little nearer the washed stage after three or four hours than they were at the first. In any case, markings from splashes of hypo solution are inevitable. Obviously the first lot should be moved to clean water and a fresh dish before removing from the fixing bath the second and subsequent batches. If the first few minutes' washing be thorough, half the work is done. This, I think, is a point generally agreed upon.

Only a few hours since I toned twelve prints. Nine of them had received a very short washing, the other three had been in water five hours. The nine toned up quickly and evenly and dried without markings. Two out of the remainder had marks upon them. The nine could not, as the result of such a short washing, have been entirely freed from hypo, and the toning, though rapid to a certain point, did not advance much further than the purple stage. My conclusion was that a trace of hypo might be left in the film and would not spoil the results, provided that the trace was evenly distributed ; but from the nature of the deposit in or on the film—the result presumably of the presence of a trace of hypo—the operation would not suit all prints. There is no actual stain, but the shadows are not so pure and transparent as with a print from which all trace of hypo has been removed.

The above remarks refer almost entirely to the "copper-toning bath." With the ferricyanide and potash bromide bath (alkaline), and browned with sodium sulphide, I have experienced no blistering, but the abominable odor entirely or practically bars the use of this. With copper, however, the toning is so easy and certain, and the colors so pleasing and satisfactory, that we should certainly continue using it, risking the blisters, but taking all precautions. I may remark here that a bath of methylated spirit has not in my hands been altogether successful, but—if time can be spared—an additional safeguard is, if the prints have come well through the washing stage, to dry them and tone them as an after and detached operation. Of course, a little time is saved by trimming them before toning.

It was a common thing twenty-five years ago for the dry-plate worker to be sneered at as being little better than a mechanician. Whatever the facts may be in the matter of the modern dry plate, no one will deny that bromide toning, carried out with intelligence, is an operation, the results of which would have astonished the veteran of the wet-plate brigade.—*British Journal of Photography*.

## PUBLICITY: WISE AND OTHERWISE.

BY W. I. SCANDLIN.

THERE has never in the history of photography been a time the discussion of its purely business side has been so much in evidence as during the past year or two. The subject of business methods in the studio has received consideration at the hands of almost every State Association during this period, and in many cases has been made the topic of addresses and discussions listed on the convention programs.

That this is so is not all to be wondered at, for when the conditions are carefully studied it seems apparent that this is the one most prominent and urgent need of the craft to-day.

The one thing however that does strike the reader very forcibly in connection with these discussions is the noticeable unanimity of all speakers that the one feature of business development most sorely needs attention. Even the most cursory study of these addresses and business leads to one conclusion, the first real reform is needed in the department of publicity. It is not claimed that the average studio requires a greater proficiency in the production of its output or in its technical methods, but that something must be done to increase the volume of its business.

For many years studios have, with the few notable exceptions, made little or no effort to create any direct personal interest among their patrons toward a keener appreciation of the real importance of possessing photographic portraits of each and every member of every family in the land. How often does not this statement find verification in the widow's lament that this poor, mean, worthless tintype or faded picture is the only thing she has of the late departed. How many more introduce themselves into the studio with some remark to offer they have not had their photograph made for ten years past?

We who practice photography know that these are real live questions that confront the man behind the camera constantly and persistently.

It is now coming to be realized that something should be done to change these conditions and to awaken the people of the several communities to a keener desire for photographs than they seem to possess. It is now generally accepted by thoughtful men that photography, if it is to be more than a mere hand to mouth business, must follow the lead of almost every other trade, craft, business and some professions and must take some definite means of attracting and holding the buying interest of its communities. What this means shall be or how the problem is to be worked are questions that must be answered by each studio after a careful study of local condition. No hard and fast rule can be laid down as being good for all or even as being good for some and bad for others—but the consensus of opinion is clearly that more attention should be paid to the subject than heretofore and a greater effort put forth to increase the popular interest in and demand for good photography.

All effort should be directly toward a permanent betterment of conditions. Methods which have as their object a spasmodic improvement tending to produce quick returns at the expense of future business are unwise. Any plan of publicity that is not based upon the future and so worked out as form part of a systematic continuity of effort is as a general rule not a wise one. No system has as yet been aroused that will produce immediate returns of any considerable amount and that may be counted on to be lasting. All effort of this kind is cumulative and all results that come from it must be largely due to a persistent and well directed series of attacks at frequent intervals.

Ticket schemes and coupons are in favor with some, but the feeling is now very general that they do more harm than good when used by a studio making any pretense of doing high grade work. The public, and particularly that part of it that the high grade studio wants, is far too wise to believe that it can obtain the same grade of work for \$3.00 or \$5.00 that at a regular price is worth \$8.00 or \$10.00. The public knows that it cannot look to get something for nothing, and that the man who offers it has more motive for the offer other than one of benevolence.

Free enlargements, the single print from an 8x10 negative free with a dozen cabinets at ruinous prices; flooding a section of the country with tickets entitling the holder to two large prints gratis on presentation and all such methods for creating a spirit in business may be set down as distinctly unwise and harmful to any studio. They are unquestionably doing a serious injury to the high standing that our craft should occupy in any community.

The value of any product may always be gauged by the difficulty of its attainment, and if a print or series of prints is given away by the photographer he, by this action, stamps his products as having little or no value. He further, at his own expense, supplies a demand which he should rather seek to create and from which he should expect a reasonable revenue.

Every effort that can be made to build up a higher regard for the product of the studio in the mind of the public should be taken advantage of. A carefully prepared, well displayed announcement in a daily or weekly paper may not bring any larger number of orders that can be duly traced to it—but it will almost always be found a profitable method of publicity, no matter how high grade is the work of the studio or what the standing of its patrons.

The proper kind of announcement frequently changed and published in a medium that reaches the class of readers desired in the studio serves to keep alive an increase in photography and to influence its readers toward the advertiser to a degree that never can be measured. The value of this kind of publicity is fully understood and appreciated by other classes of business men, who spend daily large sums of money merely to keep their names before the buying community. All mention of prices charged should be omitted from such advertisements except it be in connection with some special offering in which novelty, quality or some other attribute than price forms the chief attraction. Avoid that which seems to point to the price as an attraction.

Do not hesitate to call attention to your window and show-case display, but do not fail to make that display an attraction to the public and a credit to yourself. Far too little thought and attention is given to this part of the studio publicity. In the show-case should be found the freshest, brightest, choicest specimens of the studio output. They should be kept scrupulously clean and the case should not be crowded. A few, well chosen subjects, so displayed as to invite notice, will invariably bring better returns than a larger collection—more closely huddled together.

With attractive newspaper announcements to influence public attention toward the studio and with a pleasing and effective display at the door of the studio to claim the notice of that part of the public that passes it, a great many people will find their way into the reception room, who would otherwise pass it daily without a thought that your business had any direct interest to themselves.

It is curious and interesting to study the effect of suggestion on the human mind, and in nothing is it more plainly to be seen than in the advertising of so-called luxuries, whatever they may be.

Without the newspaper, the booklet, or the printed matter, now in every field of business enterprise, a large proportion of the business of to-day would be impossible. A tremendous volume of the world's business to-day is due solely to the fact that a community depends upon the advertiser to furnish a suggestion toward the purchase of his product.

A practical and very forceful demonstration of this statement may be seen in the development of any small rural community. In its beginning the few families that constitute its entire population are satisfied and happy in the possession of the bare necessities of life and carry on their household and all other labors with the most primitive of tools and implements. As the years go by and the influences of the outside world begin to affect the mind of this rural community a new condition arises and one that steadily increases in scope and power. Money begins to go from this small settlement into the larger centres of trades for the purchase of goods in no wise necessary to the life or even to the comfort of the people. The coarse fabrics are superseded by more slowly and more costly articles of dress. The suit of homespun for every day in the week gives place to the suit of ready made clothing for Sunday and shortly for every day.

It is about this time that the enterprising publisher of some mail order publication discovers the existence of this village and it comes to receive weekly copies of the sheet with its flood of enticing announcements. The walls of the houses at once begin to blossom with highly colored prints of impossible landscapes in cheap and tawdry frames. Its centre tables and mantel piece sport a variety of decorative effects to startle and to captivate the beholder and the rest is easy. The community has fallen easy prey to the suggestive possibility of publicity, and it will keep on spending its money for luxuries or whatever else the advertiser shall decide it ought to buy just as long as he will advertise.

It is just the same in our own field of photography. There is not a single community in this or any other land where by the use of well planned methods of publicity there may not be built up a healthy interest in and constantly increasing demands for photographs. It must come about, however, as the product of suggestion. The desire to have pictures must result from a mental process which has gone through the several stages of development from the inception of the first suggestion.

It must be remembered that a wide variety of temperament and feeling is displayed by purchasers of luxuries and that all these differences are made to play a part in the matter and methods employed by the successful advertiser.

Some who print lavishly seem to be actuated by a desire for show. They wish to create an impression of importance or of taste or of exclusiveness among those with whom they associate. Others seem to be satisfied with a knowledge that in patronizing a certain establishment they are sure of getting the best. All these characteristics and peculiarities may be traced and fostered by the judicious photographer, and, what is better still, he may cater to these weaknesses without once touching upon his strongest argument.

There is peculiar reason why photography has a direct and urgent claim upon every intelligent person in the land, and that is because of its power to translate and make permanent records of ourselves and those dear to us. This should be the keynote of the photographic advertisement, and with this thought as the basis, all sorts of changes and suggestions may be combined. It is difficult and in most cases quite improbable to say what results are traceable to any given effort along the line of publicity. An order may result today from an initial effort dating back a number of years or the announcement of today may not produce a tangible result for months to come.

The man of business in any line has now come to realize that a constant and persistent campaign of suggestion is necessary to his success. The suggestion must always be directed towards the most attractive points in the articles advertised, hence it is that quality should be made the suggestion of consideration rather than cheapness. All advertising that is constructed on these lines and persistently followed out will pay in the end.

The great mistake that a few well directed but spasmodic attempts to force the public into a studio can never be successful.

It has been truly said that advertising is to a business what a fertilization is to a farm. No matter how small the farm nor how badly it may be run down the right kind of fertilizers will give it new and increased power of productiveness, and so in the studio will the right kind of publicity, backed up by earnest effort and honest ability, be profitable.—*Wilson's Photographic Magazine.*

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COLOR VALUE.

MANY operators do not take into consideration the matter of color, not only in the subject's dress, but in the face. It is a fact that the colors we see in nature are the colors that are less sensitive to the plate. As we look at our customers or subjects we see red, yellow and green. These are the colors that have but little effect on the plate. The red, we can develop the plate by. So also can we by the green, and in the case of yellow, it takes much longer to affect the plate than would be the case with some other color or shade. If our subject has a face that is of a ruddy nature we should know that it will take much longer to secure the impression on the emulsion than a face of less red. The colors or tones that we cannot see in the face are the ones that really make the picture. The blues and violets make the image on the plate, but we are unable to see these tones in the face. Therefore it would seem that we should first learn how not to make pictures before we can learn how to make them. But the idea is to learn to judge the tonal values and to discriminate in the matter of color as it appears and does not appear in the subject's face. A face that has but little color, such as warm red, will have but few half-tones or middle tints. The absence of color in the face means the absence of oil in the flesh, and if there is an absence of oil in the flesh there will be no parts of stronger illumination than other parts. The light will fall on all parts with the same degree of intensity. It takes an oily flesh to throw back strong lights, and these lights we call high lights. In some faces we have but little or no trouble in getting them, while in others we experience much trouble. To get them we have to work the light in a very much concentrated form, and even then have to be more or less satisfied at times with a result that is not exactly what we wanted.

It is the exaggeration of the color values that makes retouching necessary in one instance, and the total loss of color value that makes it necessary in another instance. In the exaggeration of the color values, it is where the light has been worked in too concentrated a form, and has thrown the tonal values down too low, making too great a difference in them and the high lights, which causes the exaggerated middle tints, or color values. These tints must be worked up in the retouching room so as to make them take their proper place in the finished picture.

Where there is an absence of color in the face, it makes it necessary for the retoucher to raise the high lights above the surrounding parts of the face. This is what we call modeling. This makes the high lights take their proper place in the finished picture, which is above all other parts of the lighting. There will be found in a properly lighted negative five separate and distinct high lights of varying strength. The highest will fall on the forehead, above one eye, and the next on the lobe of the nose, third on the upper lip above the mouth, on the light side of the face, fourth on the chin, and the last and lowest in intensity on the shadow cheek just under the eye. If these lights cannot be seen in the negative after developing, their lack is due to one of three things: first, a dry flesh, lacking in color; second, too broad a light with no concentration; and third, over development. The lights may appear in the lighting as seen under the skylight and still not appear in the negative, it having been carried so far in the developing that all lights ran into each other and made one broad effect. If they are absent in the negative it is up to the retoucher to place them there, and to do this he must know where they should fall, and to do this he must understand more or less of operating.

Professional and Amateur Photographer.



FROM THE LAMSON STUDIO,  
PORTLAND, MAINE.

LIBRARY  
OF THE  
UNIVERSITY of ILLINOIS

## WAKE UP.

NEWS FROM THE FRONT FORETELLS A BOOMING CONVENTION AT NIAGARA FALLS,  
AUGUST 7TH, 8TH, 9TH, 10TH, 1906.

**LOCATION.** Niagara Falls needs no pen picture to tell of its charms as a place of recreation or rest. During the heated months probably no spot on earth entertains more people from all sections of the globe. To those who have had the pleasure of stopping at this famous resort, they are the ones most desirous of returning. Those who live in anticipation of visiting this historic scene, especially of our fraternity, should avail themselves of this opportunity to combine recreative pleasure and wholesome interchange of thought along the lines as will be presented by the PHOTOGRAPHERS' ASSOCIATION OF AMERICA

**POLICY.** This year's convention assumes a new departure from the well trodden paths of past meetings, in the fact that business methods are to prevail, as against the older theories of crowding ART to the front to the exclusion of the vital business principles so essential to a well conducted and successful studio.

The foregoing must not be implied to mean that ART will be neglected, but on the other hand it is to be carefully cared for in various ways, making itself apparent at all times during the convention.

Open discussions are to be encouraged, and it is to be hoped much interest will be manifest, that through this channel knowledge may be imparted. It is always the practical things that are taken home with you, the visionary theories are left behind. Come prepared to tell the good things you know to your neighbor.

**EXHIBITS.** It is not too early to announce that the pictures to be exhibited this year will be pictures of quality, such as will afford a lasting interest to the best students of our profession. Let every interested member of the association who has not already made known his good intentions, prepare a few pictures for this grand collection, made up from his best efforts of the year.

**SALON** Remember the 25 pictures which are to be selected for Salon honors. One picture only to be taken from any one studio collection. Such selected pictures to be further honored by being published (with consent of owner) in next year's REVIEW, the association annual. Portraits, studies, or views will be considered in this selection. Why not be one of the twenty-five? This means you.

**COMMERCIAL.** Since the organization of the Photographers' Association of America there has been combined with the support of photographers, the loyal support of manufacturers and dealers, and this association desires to be placed on record as appreciating the continual and harmonious blending of interests.

The history of this association, now in its 26th year of usefulness, working upon a sound financial basis, representing the largest and most influential photographic association in the world, will cause the P. A. of A. to count the commercial as well as the artistic needs of photographers.

**HOTELS.** The Cataract-International Hotel, situated on the bank of Niagara River near the Falls, will be headquarters for the 1906 convention. In the Cataract section of this hotel will be the manufacturers' exhibits, the Art exhibits, and the lecture rooms for daily sessions, with ample room for all. Most of our members will be registered in this section of the hotel, rates being from \$3.00 to \$5.00 per day on the American plan. Our committee

would like to have members of the association, if agreeable to them, in the Cataract section of the hotel, that we may be able to exclude all strangers and control the hotel as our own. This has been guaranteed to us if we can fill it. *Let us try.*

Many other hotels which have been previously mentioned in the journals at lower rates, all American plan, are to be recommended.

**RATES.** Arrangements have been perfected for reduced rates covering the United States and Canada, from the Atlantic to the west, including Colorado, Texas, Kansas, Nebraska and the Dakotas. Parties west of these states can purchase tickets to mentioned state lines, and from there on secure the reduced rate.

The rate granted is on the certificate plan, one rate going, one third fare returning. When purchasing tickets at starting point, ask for certificate, which will be given you by your ticket agent. Upon your arrival at Niagara Falls this ticket must be deposited with the treasurer, F. R. Barrows, to be validated by Joint Agent. A fee of 25 cents will be charged upon delivery of validated certificate. **DON'T FAIL TO SECURE THESE CERTIFICATES FROM JOINT AGENT BEFORE CLOSE OF THE CONVENTION.**

This validated certificate is to be presented to ticket agent for return trip, and in exchange for same the holder will be sold a return ticket for one third fare. These certificates will in no case be honored if presented by other than the original purchaser. Going tickets may be purchased from Aug. 3d to 9th, and validated certificates will be honored to Aug. 14th inclusive. Note:—In no case accept receipt for money paid for going ticket instead of certificate, as it will not be honored by railroad agent at convention. If ticket agent is not supplied with certificates, he will inform you of nearest point where one can be secured.

**MEMBERSHIP.** Any person desiring to become a member of this organization, who is a studio proprietor, or employer of help, shall be required to pay a membership fee of \$3.00 and one year's dues of \$2.00, a total of \$5.00. Send above amount with full name and permanent address, using street and number, to the Treasurer, F. R. Barrows, 1873 Dorchester Ave., Boston, Mass. Employees are only required to pay the annual dues of \$2.00, but in making application for a membership must furnish letter of endorsement from employer.

**DUES.** Members in good standing are required to pay their dues in advance of our meeting. This will save you a long wait at box window, and will materially lessen the arduous duties of your treasurer. Send dues to above address and **DO IT NOW.**

**ENTERTAINMENT.** This feature of our convention is in the hands of a capable committee who are planning a good time for everybody, both ladies and gentlemen. No place offers more attractions to help them in carrying out their plans. Come and help them to make merry.

**GUARANTEE.** Back of all promises our committee is making, regarding this convention and its accommodations, stands the guarantee of Mayor Cutler of Niagara Falls, a man who will see that no extortion of rates shall be practiced upon our people.

The citizens as a whole are determined to overcome all past prejudice regarding unjust charges.

This week will be **PHOTOGRAPHERS' WEEK** at Niagara Falls, for the Mayor told us so.

**WILL YOU BE WITH US?**

Fraternally yours,

F. R. BARROWS,

Treasurer P. A. of A.

DOES IT REQUIRE A DIFFERENT NEGATIVE FOR DIFFERENT PAPERS?

THIS is a question that we are asked many times in a year. One man wants to know what kind of negative should one make for carbon, and another wants to know if a negative should be made different for platinum paper than for Aristo, and so on. It has been our personal experience that if we have a good negative it is a good negative, and if it is a good negative it will yield a good print, and it makes no difference what paper be used. All papers require a good negative to get a good print. If the quality is not in the negatives, there is only one of two things to do. First break the negative and make another. This is sometimes impossible, but it has been our experience that it could be done oftener than it is. We are prone to "let something pass" that should really be broken, and a better one made. But we will suppose that it cannot be broken for some reason. Then the next thing to do is to "doctor" that negative and get as good a print as possible from it. Now here is where the difference in paper comes in. One paper will make a better print from a certain poor negative than another paper. For instance, a better carbon can be made from a rather thin negative than can be made from the same negative on Aristo or platinum papers. This is not always the case, but it is the rule. Again we see some negatives that have too much color for one paper, but will make a very good print on another paper. So we find that the poor negatives will make a better print on some particular paper than they will on other paper. But as for the necessity of making a different negative for every paper to be used, it is folly. There is no operator in the country that would ever be able to keep up with the making of his negatives if this was so. How would it sound to have the reception room clerk call up the operator and say "this order is for platinum, govern yourself accordingly," and on the next order say it is for carbon, and the third it is for Aristo, and so on through the list? Where would the operator be when he started to develop those negatives? He would be in the air. Make a good negative of the right quality, density, exposure, color, and snap, and snap your fingers at the different papers. Any of them will give a good print from such a negative.

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SOME OF MY IDEAS.

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BY ALFRED E. DOWNHAM.

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*Mr. Editor:*—I WOULD say to start with that I am an "Old Timer," that is, I started to spoil plates and chemicals in the early seventies. In those days photography, as you know, was far different to what it is now, and one's customers had a great deal more respect for the operator than they have at the present time; in fact, I believe not a few of them thought but what the photographer had some dealings with his Satanic Majesty. Many times I have felt them tremble when I have put my hands upon them to pose, but "press the button" has done away with all that now, and Mr. Photographer is told, to a great extent, what he is to do. Still one thing remains of the "Olden Times," and that is to please your customers. Your first article this month is "Profiles"; well profiles let it be for your customers who want them, but I find that I get more profile proofs turned down on me than I do any other. It is not because I cannot make them as well as I can the "usual thing," it is simply because some dear friend of the sitter says "Oh! it ain't a bit like you." Well perhaps it is not to them, if they have the front view of the sitter in their mind's eye when they are looking at the profile proof.

My rule is, and I have found it works out pretty well, to have a chat with my sitters before putting them in the chair, directing their attention to different objects, thus getting different views of their face, and by the time our chat is ended, I know exactly what to do with them; and another thing is I get more life and animation in my sitters' faces than I would if I went to work on them right away. This is one of my ideas. Your second article is "The Best Developer." Now I'll give you one I have used for a long, long time. Many demonstrators have used it and pronounced it good.

Carbonate soda.....	test 35
Sulphite soda.....	test 15
Pyro .....	1 oz.
Water.....	16 oz.
Sulphuric acid.....	7 drops.
Sulphite soda .....	20 grains.

To develop: 2 drams pyro solution, 2 oz. carbonate solution and 2 oz. sulphite solution. You can add 2 oz. of water to this if you want a negative full of detail. With these solutions and a little bottle of 10 per cent. bromide solution you can develop nearly any make of plate, always providing you keep a good lump of judgment in the dark room with you. This is another of my ideas. Another of your articles on posing is good—it is a subject upon which much has been said and written, so I'm only going to say how I manage my children—the little ones, I mean. I start in to make friends with them right away, asking about their pets or doll babies, or tell them some little fairy story. While this is going on I get them where I want them and focus, after which, if it is a little girl, I give her a doll, flowers, or something else, and continue my little talk with her, and, ten to one, during my little talk I get just what I want, and so easy. And this is my third idea which I think about enough for this time.

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#### WATER.

Do different waters affect the plates in different ways? This is a matter that few operators and dark room men take into account, and yet it is of importance. All waters are different, some being filled with vegetable matter, and others with chemical matter. It is an easy matter to find water that has a decided alkaline reaction, and once in a while we find waters that have an acid reaction. These two waters affect the developing of the plate in opposite directions. We had an experience in working with water in a certain small city, that taught us much about the use of certain waters. This water was filtered through alum, and of course tested decidedly acid. But being as clear as crystal, we thought it would be good for mixing the developers with and gave it several trials. But when we used it for the developer, we found it required quite a little longer exposure in the making of the negatives. Our supposition was that the acid in the water being so strong, it caused the film to close up close, and made it more difficult for the developer to take hold and bring out the image. In using distilled water we found the exposure could be split almost in half. On the other hand, with a water having an alkaline reaction, it often softens the film so much that there is danger of frilling and the film leaving the plate. And where there are great quantities of vegetable matter present it is a very difficult matter to control the color of the plate. Often there is a deep yellowish green in the plate that is due to decayed matter in the water, and many times even though the plate comes from the fixing bath clear, it will dry down with this miserable color, or stain. It is more often than not the fault of the water used in the mixing of the developer as well as in the final wash water. Good pure water should be used, as the film is one of the most sensitive compounds in the world.

## SOME SUGGESTIONS FOR THOSE ATTEMPTING PORTRAITURE.

BY R. H. J. CROSS.

WHY are the amateur portraits we usually see such very poor affairs? I do not refer to such details as the gloss on the prints, the neatness of the mounting, or even the retouching, but to the problems with which the amateur ought to be able to grapple as well as the professional, to the getting of true light, simple and effective lighting, and pictorial arrangement. As far as this is concerned, the amateur who can pick his sitters from amongst his friends is at a very great advantage over the professional, who takes people as they come. In simplicity and effectiveness of the lighting the amateur should score. I expect this opinion will not be agreed to by those who remember that the professional photographer, while the amateur, as a rule, must be content to work in ordinary light, it is my deliberate opinion all the same. The professional's habit of shortening exposures, and to that extent is a help. He can do this very readily, and the studio is again a corner where those arrangements of light and shade which are so difficult to obtain upon our friends, which can be obtained both in ordinary and in artificial light, there are countless arrangements we can only imagine, which are therefore liable to be regarded as impossible. The professional photographer in his studio, by means of room lighting with his windows, can do things that exposures may be reduced. The amateur's facility of altering lighting his studio is a hindrance. All this brings me to these notes.

### WHY ARE AMATEUR

The first reason is one which is often overlooked. There is no need to buy a background with distemper or oil colour. It is a convenience. But if natural light is used, either be so indistinct as to be almost so plain that we see at once that the background are not insistent, and do not distract the background of all is an ordinary arrangement. The arrangements are very simple of suppressing details is that none of the door or window do for heads and busts. In application a limited opening with such a background is even startlingly so. A background if big enough

The next  
tone value  
get this

of a room used as a background? If the paper has no pattern at all, it is particularly suitable, but in most cases it does have a pattern in color, and so still more prominent to the plate. In such a case we must avoid two things. If we focus sharply on the background the pattern comes out in the photograph, and almost hits one in the face. If we throw it very much out of focus people ask "What has she got over her shoulder, a rake or an umbrella?" and the photographer has to point out that it is neither, but a design on the wall, or the cord of a picture, or whatever it is. Much can be done with wall-paper backgrounds by throwing them into shadow by arranging the curtains, getting the sitter as far away as possible, so that his or her lighting can be arranged irrespective of the lighting of the background. A common fault in amateur portraits at home is the inclusion of a whole lot of frames and other ornaments on the walls. The corner of one frame, if the picture is only suggested and not sharply defined, is often very useful, as providing a patch of color where it may be wanted, and giving the background just the suggestion of a room wall, but anything more should be avoided. The same applies to ornamental chairs and tables, ferns, pots of flowers, photographs in frames, curtains, antimacassars, and all the things which are crammed into some portraits, amongst which the sitter looks as strange and un-at-home as the proverbial bull in the china shop.

#### TACTICS OF OMITTING THE UNNECESSARY.

The advice given in *Photography* recently by Mr. A. J. Ross should be laid to heart by the amateur trying to take successful portraits. It is as important to study what not to take as what to take. Keep a sharp lookout to exclude from the picture anything that is not in it, which might be injurious to the effect. Keep a sharp lookout for anything that is out of place amidst such things if you like, and take away everything that is not wanted. Keep a sharp lookout for anything that is out of place amidst such things if you like, and take away everything that is not wanted. Keep a sharp lookout for anything that is out of place amidst such things if you like, and take away everything that is not wanted.

#### END.

Take just inside the window, and the sitter may be seen. When this is the case, the darker the brown the better the sheet, it should be so cast a dark shadow on the wall, possible throwing out whatever their nature, it is almost impossible to make a vignette.

#### FEET.

He so stretched that he got rid of, the picture from a makes a very full not to the

delicate tone of the rest. We must not forget that the background ought to print out a little—*how* little is not so important—so that the sitter does not look as if he had been blocked out on the negative as skies are blocked out.

THE SITTER'S CLOTHES: WHITE TO BE AVOIDED.

Too many ambitious photographers take their sitters, especially their lady sitters, in white dresses, or with white lace around their necks. Children, too, are dressed up in white pinafores to be photographed. This is all very well when the difficulties of rendering white properly have been got over, but at first it is simply courting failure. The white comes out an intense glaring white, beside which the flesh tints of the face look muddy and dirty. The darker the garments, at any rate at first, the better, since it makes the photographer's task so much easier.

ABOUT THE SUPPOSED NECESSITY FOR RETOUCHING.

It is supposed to be a very great handicap to the amateur portraitist that he cannot retouch his negatives; at least, as a rule, he is not able to do so. There is always the possibility of sending them out to be retouched, if the process is felt to be necessary at all. But it is often not at all necessary. A rough printing paper dispenses with much of the need for retouching, even if it is not more rough than rough (not extra rough) bromide paper. A piece of sheet celluloid, either matt or otherwise, placed between the negative and the printing paper, when this is platino matt, will in like manner get rid of all need for retouching, if the negative, to start with, is a good one. If it is under-exposed and then developed up to such a point as to exaggerate all the contrasts throughout, and if the sitter's skin has been focused microscopically sharp, and a very short exposure given so as to minimize all risk of movement, there is nothing for it but to resort to the retoucher. I do not wish for an instant to advocate fuzziness—fuzzy prints are quite offensive to me—but a little softness is in itself an improvement in a portrait photograph, and it also helps by doing away with the need for retouching. This softness is got by using the lens at its largest aperture, and by taking care that the exposure is long enough for a slight movement on the part of the sitter.

Here it will be seen we are making an advantage out of the drawback of no studio, under which so many amateur photographers suffer. The idea that the diffusion or softness can be got by focusing one part of the sitter and letting the rest blur is quite a mistake. By giving some things the maximum of sharpness, everything else looks even more blurry than it is. Besides, we cannot concentrate the sharpness upon just those parts where it is most necessary, but we shall find that other and unnecessary parts are also sharply defined, and therefore more prominent than they should be.

POINTS TO BE REMEMBERED.

Let me recapitulate, in closing, the points to which the amateur portraitist should turn his attention at the very start, if he would avoid the faults which are so plainly to be seen in so much of the work turned out to-day:

Too much prominence in the background, attracting attention from the sitter.

Too little definition in the background, causing enquiry in the mind of the spectator as to what it represents.

Prominent accessories, spotty furniture and the like.

White clothing on the sitter, making the skin appear too dark.

Too much definition, making retouching a necessity.

Under-exposure and over-development of the negative. I find I have said very little on this point. It is a safe rule, at first at least, to stop developing portrait negatives when they seem little, if anything, more than half done, if the amateur has been accustomed to landscape work.—*Photography*.

## DEVELOPING PLATINOTYPE PRINTS.

BY "JEFF."

ONE of the most economical ways of doing this is to collect several prints in an empty tin and develop them in a batch, since this will result in a saving of developer and fewer failures, for the rapid transit from the fixing bath to the printing frame, which occurs when each photograph is developed when it is printed, is risky, and often leads to the prints getting finger-marked or splashed. My own plan is to collect some six or eight prints, then to fill a white porcelain dish with the oxalate solution, and develop each print by laying it face downwards in the bath for a moment, and turning it face upwards for the completion of development, and so having time to remove any air bubbles that may have collected. A towel lies on the table on which to dry one's hands before taking up the next print. When the developer in the dish is used up it is then thrown away, and not poured back into the bottle; consequently one always has fresh, clean developer to draw upon. Further than this, the oxalate will develop more prints this way, since the stock solution is not contaminated. Another method is to use two bottles, one full of the potassium oxalate solution, the other empty, each dishful of developer being poured into bottle number two after use instead of back into the fresh stock. Then when the second bottle is full the reverse action takes place, until the developer is exhausted. Both these methods will result in cleaner and more brilliant prints, while if the oxalate is further kept in the dark its keeping qualities will be still further augmented.—*Amateur Photographer.*

### NATURE.

WE should use every means to make our pictures show our subjects as they are seen by others in their every day life. The mistake we often make is in trying to have the subject look as we think he *should* look. We have seen pictures of elderly ladies posed in some of the fancy dido cuts that are made usually of actresses, and the effect on any one looking at a picture of this kind is anything but pleasant. We feel that the subject is out of place. But when we look at a picture which impresses us with the feeling that the subject looks natural, we always enjoy going back and looking at that picture again. One of the best wrinkles for getting a subject to fall into an easy pose we ever tried is to have our chairs in the operating room arranged under the light in a circle in such a way that a good effect of light can be secured from any of them. There is the bust posing chair, and the other chairs in which we can make the three quarter lengths, also the accessories for making standing figures. When we have ascertained the size and style of picture wanted, we send the subject to the dressing room to prepare, and we go to the operating room to get the camera and holders all ready for business. When the subject comes into the room, we invite her or him to "just take a seat here, and I will be ready for you in a moment." The chair indicated being the one we are to use in the sitting, and the words we use lead the subject to believe we are not quite ready, and when she or he is seated it is done in a perfectly natural way. As soon as we notice that the subject is easy (and which means naturalness) we ask that the position be held exactly as taken for a moment, and in a jiffy the work is done. If we had begun to pose and arrange the position here and there, we would have lost the natural effect that so often followed his method of work.

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

An Illustrated Monthly Journal of Practical Photography.

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries, \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

Remittances may be made at our risk, by Post-Office Money Order, Draft or Registered Letter, to the order of PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Subscriptions will begin with the circulating number at the time of their receipt, unless otherwise directed.

We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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VOL. XI.

BUFFALO, JUNE, 1906.

No. 6

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## CHATS WITH THE EDITORS.

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IT SEEMS that we run in layers or streaks. For several years past at all of the conventions and gatherings of photographers the talks have been upon the one theme of *art*. All of the lecturers would have their talks cut and dried upon this subject, and it was wonderful to hear the different views advanced by them. What would suit one man would be rank heresy to another, and so on, until we would go home with our heads swimming and our hearts in our boots wondering what would be next. And the "next" was more *art* at the very next convention we attended, and many times it was the same men that we heard at all of them. There was the crowd that wanted to have the art talks, and wanted the very best men in the country to give them, and would see good in all of them. There was another crowd that wanted more business and not so much talk along the art side. These business men realized the necessity for the almighty dollar coming in to make things hum, and wanted to be taught how to get the money for the work they were doing. Then there was the middle-ground fellows that wanted to have both the art and the business talks. This it would seem to us the proper course to follow. If we ignore one and pay all attention to the other, the one side of our business will be a failure, and through it make the side we have been studying a failure. The successful business man in photography must be a good workman or he cannot command the business. He must be a good business man or he will not surround himself with good workmen, and failing to do so will not make good work, and thus fail again. So the two must go hand in hand. If the photographer is a good business man, and feels that he can make money, his business is to be where the money is to come in. He has no business being in the different departments fooling about making the pictures. He is the man that has the money to make and the one that has to spend

it, and if he is capable of making money he should devote his entire time to getting it. To do this he will have to have some workman in each of the departments capable of making good work so that he may have the chance to take in the money on that work. If the work he is to charge for is not good, he cannot get a good price for it. It has been our experience that where the work is good a good price can be had for it without very great effort. Where it is excellent, an excellent price can be had for it, and where it is poor, it is sure that a poor price will be paid for it. There is a law of gravitation that holds in this matter of price as much so as in any other thing. The one making good work will gravitate toward good prices, and will get good prices, and the one that makes poor work will gravitate to the poor price, for he cannot get a good price for a poor article.

But there is such a thing as a man being a failure in certain branches of the business, and one may be a flat failure at the head of a studio, where he has the taking in of the money. But there is one thing certain, he would be a flat failure at any other business where he has the money to handle. A man that can make money in one thing is business man enough to make money in some other thing. He is able to ask and get a good price for his work, and he feels that he is entitled to the price asked, and feeling so he has a confidence in himself that the poor business man has not. Therefore we say if the proprietor has the ability to ask and get a price that is commensurate with his work, he should be in the reception room. He has no more business in the operating room than a tramp has at a full dress ball. He would be out of his element. A man to be a good business man *must* have certain faculties in his head developed, or he will not be a business man. One to be a good artist must have certain other faculties developed, and the two sets of faculties do not develop in the same head. That is a law of nature, and all the "argufying" on earth will not alter it.

On the other hand, if the proprietor is one that does not possess "the nerve" necessary to ask and get the price he should have for his work, he should at least have enough nerve to get some one in his reception room that has that nerve. We have many examples of men that have done this to their lasting benefit. They felt that they were failures in the reception room, for they were good fellows and hated to ask a high price for their work, because they were afraid they would make some one feel bad about it. But when they employed a reception room clerk, they were not satisfied with a six dollar a week clerk. They employed a clerk that had what they did not have—business ability, and this clerk having business ability, could make more than six dollars a week at anything else under the sun, and did not have to work for six dollars. In this day and time one gets what he pays for. If you are paying any of your men six dollars a week, you are getting six dollar a week men. If you are paying them twenty dollars a week, you are getting twenty dollar a week men. You do not get the twenty dollar a week man for six dollars, and don't you think it. That twenty dollar man can get twenty dollars from some other person, and doesn't have to work for you for six. So if you want to increase your business, you must do so by increasing the personnel of your workmen. If you are employing a six dollar man, you cannot increase your business by hiring another six dollar man. The only way to make it better is to get better men. Get a twenty dollar man, and you will be able to increase your business in

proportion to his ability over the six dollar man. Why is it that one merchant does a better business than another? Because he realizes he must have better service than the other to do better business, and he knows that he cannot attend to all the departments himself, and so must get help, and in getting help he does so with the idea in view that he must get some one that will do as well as himself if he were in that department. To get such a man there are thousands of merchants standing ready to grab him as soon as he is ready to go to them. It is an easy matter to get cheap help, but hard to get good help. All of that kind do not need to be looking for work.

So do not advertise for an operator, saying "WANTED—*A strictly A No. 1 first class up-to-date cracker jack operator, one who can handle the very cream of trade, and is a good mixer, and does nothing but the very finest work. To such we will pay ten dollars a week.*" Great salary, isn't it? Now, any man that expects to do business paying any such salary, and any man that expects to get a strictly first class man for any such salary certainly is not a first class man himself, and cannot possibly know how to do a first class business.

It is a good thing for the conventions to be held this year to take up this feature of the business and air it fully. In doing so it should be done by men who have made a success of their own business. We do not place very much stress upon some of the employees of successful business firms getting up and telling a crowd of business men how to make money. If these employees were successful men in business they would not be employees. Therefore if we are to get any benefit of a practical nature from these talks, they must be talks by business men for business men, and not talks by employees for business men. If the employee wants to air his opinions it is all right for him to do so, but not along these lines exactly. Let us have the business talks, but be careful that they are made in a business way. If the officers of the convention will get successful men to talk to us and tell us their way of doing things, we will learn something that will do us good. At the same time do not cut out all of the art talks, for it is by making good artistic work that we are able to become business men. Try and give us a little of both. Bring up all sides, and when we go home we will feel as if we had received our money's worth. If something is left out it will be sure to be the very thing someone wanted to have information upon. Leave nothing out. That's a good convention.

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## NOTICE BOARD.

### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

THE Standard Opt. Co. have on the market a Ray Filter known as the *Differential*, that will give an even exposure to both sky and foreground and produce perfect cloud effects. This is something to be desired by all amateurs and professionals alike, as there are many times when an attractive cloud picture could be made with such a filter. Information can be had by writing the Standard Opt. Co., Newark, N. J.

THE advertisement of the Bissell Photo Engraving College will be noticed in our pages. This college, like the Illinois College of Photography, was opened by Mr. L. H. Bissell, of Effingham, Ill., and has received a warm reception at the hands of The International Association of Photo Engravers, who endorsed its methods and work very fully. The students that have already left the college are giving good satisfaction and receiving very good salaries, take them as a whole. A catalog will be sent upon application, and we suggest that one be sent for, as there is a splendid field for a photographic studio, with an engraving plant in connection. The two are more or less allied, and opens a new field for the photographer.

EVERY photographer should be provided with a fountain pen. The 20th century idea is to carry one at all times. We have not the time nor inclination to look over a desk littered up with papers so deep that a search of an hour is necessary to find a pen. Try one of the Parker Lucky Curve Fountain Pens which are advertised in another part of this magazine. Read the advertisement, as it contains much information about fountain pens.

THE New York Camera Exchange have out their new advertising sheet of sweeping reductions, and it would be a wise move on the part of photographers to have one of these bargain sheets on hand, as there are many things needed in the studio and field.

U. NEHRING, New York, has a very large stock of lenses that he is selling at the most unheard of reduction. This is the time to get a lens if you are in need of such a thing. Many times we put off getting something that we know we need, and it is put off for no reason but that we hope to get it at a less price than it usually sold for. If that is the case with any of the readers of this magazine, it is safe to say Mr. Nehring has knocked the bottom out and there will be no less reduction possible on the same line of goods. He has everything in the way of lenses and cameras, but write for a list of his goods.

BURGLARS entered the establishment of the Beck Portrait Co., 14 East 20th street, New York City, May 6th, and made away with all of their fine rugs and carpets. This will in no way interfere with the business of these well known makers of high grade portraits for the photographers, and their prices are so reasonable that handsome profits are made for the photographer placing orders with them. Write for "Beck's Tips" and have their prices for ready reference.

WE have had occasion to use one of the Royal Wide Angle Anastigmat lenses working at F. 9.5 on some interior work, and have found them all claimed for them. The illumination was perfect from center to edges, and the depth all that one desired to make it. Every feature of a good wide angle lens is combined in the manufacture of this lens. The Wollensak Opt. Co., the makers, also have many other good lenses and we advise that a catalog be sent for and an investigation given of their claims. It may be that you need a lens and do not know it, and that this catalog will suggest to you just what you need.

MILTON Waide has information that will make you think if you will give him an opportunity to send it to you. He has a home course in photography at a low price and on easy payments which makes it possible for any one to take it up. Write him for full particulars.

G. GENNERT has out a new catalog that is full of good things for the photographer. It tells about his specialties and developers, such as Metol, Ortol, Glycin, and Amidol. Some one of these developers may be the very one to set you right if you are having trouble in making your negatives what you want. The catalog will be sent upon application free of charge.

THE Cramer Dry Plate Co. desire the trade, both amateur and professional, to know that their plates can be had if they are communicated with direct. They will direct the enquirer to a house in his vicinity that will supply their plates upon order. The quality of the Cramer plate is well known, and they are at all times kept up to their usual good standard. If there are any new features coming up in the manufacture of dry plates they are at once adopted and thus the operator has the very latest ideas in plate making at his disposal. Send for their Manual on Negative Making, which gives many valuable hints on making negatives, and is free.

MILTON Waide Metropolitan School of Photography was recently incorporated, and is located at 32 Union Square, New York City. Mr. Milton Waide, president, is widely known in photographic circles and we have every confidence in the success of the enterprise.

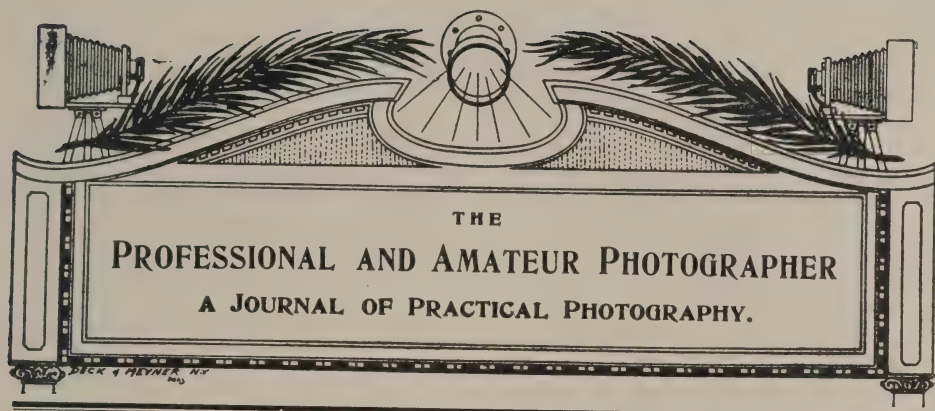
MUCH is written and said of the lighting and posing of the subject, but there are many that do not consider with proper importance the placing in of a skylight. There are skylights and skylights, and it is for the photographer to have the very best he can procure. This is a matter that should be referred to P. M. Pursell Mfg. Co., Indianapolis, Ind., as they are experts and can tell what one needs at a moment's notice as well as supply the demand. We often receive letters of enquiry as to what style light to place in a certain style room, and what size the light should be, and so on. And while we are at all times ready and willing to answer these letters to the best of our ability, we would suggest that if any of our readers are in need of information along these lines that they write the Pursell people too, and the information will be given gladly.

BRASS diaphragms may be heated over a charcoal fire, and then introduced for a moment into nitric acid, and then reheated until they acquire a black oxidation. Rub strongly with a stiff brush, and clean with a greasy cloth. In heating do not touch the metal to the fire, as it will produce red spots.





PHOTO BY GEO. KRAMER,  
BUFFALO.



VOL. XI.

BUFFALO, JULY, 1906.

No. 7

## CONVENTIONS AND THE GOOD THEY DO—PARTICULARLY THE P. A. OF A.

I AM a great believer in conventions and the benefits derived therefrom. I look forward with a great deal of pleasure to the annual meeting of the National Association, with its greeting of old friends and that happy reunion after a year of separation, and those pleasant little heart to heart talks which make us thaw out and talk shop as we never did before. You exchange confidences with the other fellow (if you are not a clam) and tell him how you did this or how you secured effect. If he has something new up his sleeve he will put you wise to it if you only meet him half way.

One of the greatest attractions to me at a convention are the pictures. I think this one feature well worth the expense of attending. At the National Convention you have a representative collection of the best work of the country. You can see how your work compares with that of the man of the North, East, South, and West; why his work excels, and if you are not too narrow you will go home profited by the comparison. The National Exhibit is an inspiration to me and I go home and try hard to improve my work for the next year. You cannot do this by leaving your work at home; you must send it to the convention, as you cannot make the comparison with it on your walls at home. This comparison will surprise you at your own weakness and takes some of the conceit out of us. This is where the convention does some of its good.

A great deal of profit will be derived from attending the business meetings. Don't leave it for the other fellow to attend to, then when you get home and read the report in the magazines, criticise the convention because they did not do things according to your way of thinking. Come, attend the business meetings, listen to the lectures, hear the criticisms, and take part in the discussion on business topics. You will get out of the convention just what you dig out of it yourself.

At the National there will be no prizes this year, but a greater honor. All pictures sent, except those marked "Complimentary," will be passed upon by a competent jury, who will select twenty-five of the best pictures, taking only one from any exhibit which will form a Salon. Each picture thus selected will be marked with a blue ribbon and either allowed to remain with the rest of that exhibit, or they will all be exhibited collectively on a separate screen. All "Complimentary" work will be plainly designated as such so that all may know that in selecting the Salon the "Complimentary" work was not passed upon by the jury. The Salon pictures are designed for publication in the Association Annual for 1907 with the consent of the Convention at Niagara Falls. Certificates of Salon honors will be awarded, and plans are being perfected for further recognition of these pictures as embodying the standing of professional photographic art for this year.

Join with us at Niagara Falls, August 7, 8, 9, and 10, the profit will be yours.

Faternally yours,

Decatur, Ill.

C. J. VAN DEVENTER,  
*First Vice President.*

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## SINGLE OR DOUBLE SLANT SKYLIGHT—WHICH ?

BY FELIX RAYMER.

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OF all the questions that I have asked me I am confident this is the one I hear oftenest. It is a seldom thing to attend a convention and come away without having answered this question at least 'steen times. And one singular thing about it is that nearly every operator that asks it will tell one that he has the very worst of all lights to work. One says his light is too high, and another says his is too low, while a third has a light that is too wide, and the fourth declares his light is too narrow. What is one to do, every one wants to know ?

When this question comes up, it is for me to try and answer all of the enquirers so that they will understand in such a way that when they return to their light they can make better work. If I could but be with each one under his individual light I feel sure it would be but a few minutes until either he or I would know more than we did when we went under it. But that is of course out of the question, so that we will have to do the best we can.

If the operator will take note of a few things pertaining to his light, and make a few deductions, he will have but little trouble in getting the results he is after. First of all, he should know the size of the light, both the width and the height. This is a matter that few operators have ever thought of. When they first begin to work their lights it has not occurred to them that its size will affect the lighting made under it, and that each light will have to be handled differently from all other lights. I am well aware of the fact that it has been a claim for years that every light must be worked differently from all other lights; but the average operator could not tell how that difference should be made. He heard some other operator say it was so, but did not know what the difference was. Well, in this, like all other differences, there is a method for the difference, and if the method of lighting is understood, there need be

but little trouble in one making the difference. But a "happenso" difference will never make the best results.

Broadly speaking, the width of the light controls the effect of the light. That is whether it is to be a soft, delicate result with shadows full of detail or otherwise. The wider the light the softer the results will be, for the more light there is falling from the front of the subject the more delicate the pictures will be. The reason for this is that the more light there is in front of the subject the shorter the shadows will be, and of course the shorter the shadows the thinner they will be, and this being so, there are few shadows to make the contrast. The narrower the light, the less light there is falling from the front of the subject, and the more there is from the side, which deepens the shadows and makes them longer. This being so, the greater the contrast. This can be easily demonstrated by taking a white ball and placing on a table covered with a white cloth. Now take a match and hold it about six inches from the ball and in such a way that the shadow from the ball will fall off to one side of it, and notice the depth of the shadow and also the length of it. Now take away the match and substitute a lamp, burning say a No. 2 wick, and notice the difference in the shadow. With the lamp the shadow will be much shorter, and much thinner. The reason for this is that the lamp being so much more powerful, reaches around the ball and illuminates a greater space, making the shadow lighter, and doing away with so much contrast. So it is with the narrow and the wide light. If this rule will work with the small blaze from a match and from the lamp, it certainly will apply to the two lights used by the operators. So if one has the narrow light, he may take it for granted that his work will partake more of the strong, snappy nature, whilst the one having the wide light will be making work more on the order of soft, delicate results. But while the natural tendencies of the two lights may be at opposites, it does not follow that soft work cannot be made under the narrow light, nor snappy work under the wide light. Here is where the *operator* proves that he is the master of the light and not the light the master of the operator. If we cannot produce work that we want from any light, it goes without saying that the light has mastered us. Some may say that they are simply "stumped," but that does not change the fact that the light is the master.

Of course many know that I have attended several conventions in the past few years and it has been my business to give demonstrations under a good many different classes of lights. It is expected of every demonstrator that he make better work than the operator has been making under that light, and if he does not do it, he is called a "bum" demonstrator, this, notwithstanding the fact that the demonstrator may never have seen the light before. But if he understands a few rules of light and shade and will "keep his head" and apply those rules, it will astonish some at the ease with which he can make good negatives under what has been called a very bad light to work.

I have made it a rule to notice the size of the light the very first thing, and the "pitch" it has. Now this question of pitch has considerable to do with making good work. I will say just here that the greater the pitch the light has the closer up to it the subject will have to be placed to get the results we are after. For convenience sake I will give a few suggestions that I have found very satisfactory in working a strange light.

First, bear in mind that the length of the top light determines the direction the light will take in falling on the subject. The longer the light, the more top effect of light there will be in the finished picture unless the operator takes steps to offset this effect. The reason for this is that the longer the top light the farther out in the room it extends, and the only way to offset that effect of top light is one of two methods, viz., either close off part of the top light or else move the subject farther out in the room. The way to tell when this effect of excess top light is present is to look at the shadows in the face. If the shadow from the nose appears under the nose and the cheek bones appear too high, the top light is in excess. To correct it follow one of the methods mentioned.

The width of the light determines the strength of the light, whether it be crisp or soft. If soft work is wanted, use all the light falling on the subject from the front that is possible. If the light is narrow, and the light appears stronger than desired, place a white screen over the subject's head, and the desired softness is secured. If the light is wide and the effect is too soft, move the subject forward under the light until there is more light falling on him from the rear. This is what we call "back lighting," and the effect of back lighting is contrast, what we wanted. If the light has a high pitch, it will be found necessary to move the subject nearer to it, for if he is placed too far from it the shadow from the nose will run across the shadow cheek, above the corner of the mouth, and the effect of this is too much contrast. If the pitch of the light is low, the subject will have to be moved farther from it, or the top light will be in evidence again, and the shadow from the nose will run under it, making the eyes too deep in shadow and the face too haggard.

If the light to be used is a single slant light all of these suggestions will apply under it the same as under the double slant, all the operator having to do is to divide his light in his mind's eye into side and top light. Divide the light in the middle and call the upper half top light and the lower half side light, and then follow the suggestions given and see if better effects cannot be had.

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### **"JUST A FEW QUESTIONS."**

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BY DAVID J. COOK.

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AMONG the many questions which appeared in the February issue of the PROFESSIONAL AND AMATEUR PHOTOGRAPHER, the following appeal to the "Dark-room Man," and will be reconsidered in hopes that the worker may, by process of connected and concerted reasoning, be "helped to help himself."

Q. "What do you do for a negative that is overtimed?"

Q. "How hot should the developer be in the winter time?"

Q. "Why is it necessary to wash the negative for an hour in running water?"

Q. "What's the use in dusting off the plate with a 'camel-hairbrush' before the exposure?"

One progresses by thinking, and according to the time spent in thought will one make great or little progress. Considering that thinking does not cost much and rarely interferes with one's business, it is surprising that so few of us indulge ourselves.

Now, if that individual had given the least thought to his question: "What's the use in dusting off the plates?" etc., or if he had been even a little observant, he would know from practical experience that dust spots in the negative are the result of carelessness in removing or protecting the plate from the settling of dust particles upon it, and hence are the cause of much annoyance and time spent in "spotting," both negatives and prints. No one, not even the cheapest customer, likes to receive his pictures specked up, nor does he prefer a white spot or number of them on the surface of the photograph. A single experience of this kind is likely to cause that customer to go elsewhere when in need of other work.

Dust spots at once indicate the sloven. No good excuse exists for either. Proper precaution must be taken, however, and not only should the plate be dusted before exposure, but it is equally important that the plate be dusted before development; and even then dust spots may occur upon development.

Dust spots (those minute, round, transparent and irregular semi-transparent spots, commonly termed "pinholes") may be developed with the making of the plate. Do not lay the blame, however, on the manufacturer until by strict trial you have found them to be responsible. "Pinholes"—the result of manufacture—are most always round, and absolutely transparent. They also occur in groups. If the hole seems imbedded in the emulsion, that is, form a depression, whether or not they are clear or semi-transparent, round or irregular, then the fault lies with the photographer. These depressions are caused by the particle of dust or dirt adhering to the surface of the gelatin film, while the latter swells up around the speck under the influence of the baths through which the plate is passing. These parts which are protected, not swelling with the surrounding portions evenly, remain as depressions throughout the entire process of development, fixing and washing.

A book might be written concerning spots on the negative, but as one little, dry-plate booklet\* has it, "a great part of such volume would be superfluous if cleanliness and care is observed in the "dark-room," in the camera and its fittings.

The camera and fittings—dark slide or plate holder—are a great source of trouble in this respect. The corners of the bellows and small recesses in both camera and plate holder contain myriads of dust particles, which with the least jar, or even in the act of focusing, are set in motion and scattered in all directions to settle upon the plate. The remedy is plain. Go over these tools often, and wipe out with a little cloth made damp with sweet oil. Have the inside of the camera and fittings at all times slightly tacky with the oil, which will attract flying particles of dust and dirt and hold them, thus effectively protecting the plate.

The plate box is also a source of dust, not to be overlooked. Little particles of pasteboard adhere to the plate and must be removed both before placing in the plate holder from the box, and if the exposed plate is returned to the box, as is many times the case, to store them until developed, the plate should be dusted upon removing the plate before placing it in the developing solution.

There are right and wrong ways of effectively attacking dust and dirt. Sending the brush quickly over the plate, back and forth, will

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\* "Cramer's Manual."

not rid the plate of dust particles. Blowing the breath on the plate will not remove the dirt; neither will tapping the plate on the work bench, or drawing the plate across the sleeve. All these are greatly practiced, and all are wrong. One is likely to blame the plate under the circumstances, which is unjust to the manufacturer. Quickly brushing the plate is likely to generate electricity, causing the dust particles to adhere more firmly to the film. One can easily demonstrate this to his lasting benefit by following this method in white light. In blowing the breath on the plate one is likely to let fly some particles of saliva, which, striking the plate, is sure to leave its mark in the form of pear-shaped, dark spots; besides, other dust particles are likely to be set in motion. This is likely to be the case also when the plate is tapped on bench or table, as these are most always covered with recrystallized chemical dirt from spilled solutions. Spots of variable colors are likewise traced to this bad practice. Brushing the plate across the sleeve many times mars the delicate film, and is the usual cause of the fine transparent lines so often seen in the negatives of the careless worker, due to the coarse and harsh nature of the fabric over which the plate is drawn. Very rarely does a dusting brush produce them, and certainly not a camel's-hair dusting brush.

Only one method is right, that is, to use a camel's-hair brush, rubber bound, and of about three inches in width. Draw it over the plate slowly, and in one direction only. Once over is sufficient, and if one is careful and wages a warfare on dust and dirt, wherever found, little trouble is likely to arise from that great "bugaboo," the pinhole.

Be mindful of the little things;  
No great thing really exists.

Note—The other questions will be considered in future articles by Mr. Cook—ED.

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## POINTLETS AND TIPPLETS SUNG TO RAGTIME.

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BY YOUR UNCLE KRIS.

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It is often said, "when a man loses his money his best friends do not recognize him on the street. There is no doubt about it, for it changes his appearance so much that it is impossible to recognize him."

# # #

Some men that become great are much talked about, others that are much talked about become great.

# # #

The curse put upon woman in the Garden of Eden was that she should actually suffer, and the curse placed upon man was that he should suffer from the effects of the woman's suffering. Woman is taking care that man shall not slip out of his part of the process.



PHOTO BY GEO. KRAMER,  
BUFFALO.



The best cure for the cigarette habit in small boys is "the laying on of hands." If fathers will try this cure on their precocious offspring, I'll guarantee a cure every shot out of the box.

# # #

"This is my photograph with my two poodle dogs," said Cholly. You recognize me, do you not?"

"Yes," said the beauty, "I think so. You are the one with the hat on, are you not?"

# # #

It is the proper thing to be in the "push," but don't admit that you have a "pull."

# # #

A successful life is one that rounds up with a feeling of thankfulness for the things it has missed.

# # #

There are many people that bow to the inevitable without a formal introduction.

# # #

"Be sure you are right," and you will have lots of enemies.

# # #

The definition of "Society" is a gathering of people that prefer being bored together, to enjoying themselves separately.

# # #

We speak with great respect of the man who "fights for a principle." There is no such thing as principle. It is all summed up in the one word *prejudice*.

# # #

"Well," said pa, "I would like to know what time it was when that young jack-a-napes left last night."

"Just when you came in from the Club, and ma returned from the card party and brother Tom from calling on Maily and Bridget from her night out," replied the dutiful daughter.

# # #

There are no honorary degrees conferred by the school of experience.

# # #

If a woman's No means Yes, a man's means nothing—when given to a woman.

# # #

The man who says he owes all he is to his wife doesn't deserve his wife. Poor woman, no wonder she looks bad, and shows her age plainer than he.

## PRINCIPLES OF ARTISTIC PHOTOGRAPHY.

BY A. J. ANDERSON.

### EXPOSURE AND DEVELOPMENT—THEORY.

AFTER choosing such an ambitious title as "Some Principles of Artistic Photography," it seems rather a "come down" to write of common-place subjects like lenses and development, does it not? And yet the secret of success depends on a thorough grasp of such common-place matters. For when we receive an inspiration to do work that is good and original and sincere—and such inspirations are none too common—our success or failure depends on whether we have, or have not, obtained a complete mastery over our materials. Artistic feeling, artistic education, skill in the printing-room, even where we handle such an adaptable process as gum-bichromate, are useless in photography unless we have the power to place our original impression on the original negative; and though much may be afterwards done to correct the faults of the camera and convey the impression in a simpler and more artistic manner, yet nothing can be done unless the impression is there, on the original negative. Anyone who attempts to breathe the breath of life into the dry bones of a soulless negative by skilful manipulation, had far, far better devote himself to some other branch of art, because he has sunk to the level of the artist who paints his picture on a photographic foundation.

"Cynicus" suggests that it is useless to write on exposure, as the common run of shutters are absolutely unreliable. "If you tell your readers to give an exposure of 1-10th of a second, their shutters will most likely give 1-25th, and as the shutter will probably cut off two-thirds of the light whilst opening and shutting, the effective exposure will be 1-75th of a second; and all the while they will be fondly imagining that they are giving an exposure of 1-10th of a second, and blaming you for telling them to under-expose," so I must first speak—

CONCERNING SHUTTERS.—In a large number of subjects which involve the rendering of life or motion, exposures of from 1-20th to 1-50th of a second are essential, and the majority of exposures, even where a color-screen is used, are not longer than half a second, so it is absolutely necessary to have a shutter which gives a definite and accurate exposure. There are three kinds of shutters in common use—the focal-plane, the roller-blind, and the between-the-lens shutter, and this last may be subdivided into the class of shutters which open from the centre, like the diaphragm and Sector shutters, and the class which passes across the lens. The focal-plane shutter, provided it be tested from time to time, is absolutely reliable, and gives a full and efficient exposure, because it cuts the rays of light close to the point of focus and allows the whole energy of the light to reach the plate. The roller-blind shutter, as long as the pointer is put at instantaneous, may be assumed to give an efficient exposure equal to half the nominal exposure, because it cuts off about half the rays of light when passing before the lens; but when it is working at the slower speeds, such as  $\frac{1}{2}$  sec., it must give an efficient exposure almost equal to the nominal exposure, as but little time is wasted in the opening and shutting. The diaphragm shutter, on the other hand, is a very uncertain factor, because a lot of light is wasted in the opening and closing (for instance, the half-open shutter of a lens working at F/8 stops the lens down to F/16), and it is difficult to tell how long the shutter is fully open. As it is better to err on the side of over than under exposure, it is wise to assume that a between-the-lens shutter gives an actual exposure equal to one-third of the registered exposure, except at the lower speeds. Thus, if I wished to

give an efficient exposure of 1-60th of a second, I should give 1-60th with the focal-plane, 1-30th with the roller-blind, and 1-20th with the diaphragm shutter. The very high-class between-lens shutters, such as Goerz, Newman and Guardia, probably give a much more efficient exposure than the cheaper variety. From my own experience, I cannot speak too highly of the modern focal-plane shutter, which gives exposures of 1-10th of a second upwards, and longer exposures at will. But whatever shutter is used, have it occasionally tested, as wear and dust must affect the speed.

The secret of success in exposure and development lies in a thorough grasp of the principles which underlie the process. The sensitive plate is coated with a layer of gelatine containing minute particles of bromide of silver, which presents a creamy, semi-opaque appearance. If this plate be kept in the dark and placed in some developer, such as pyro or hydroquinone, no change will be visible; and if it be afterwards rinsed under a tap and placed in a solution of hyposulphite of soda and well washed, all the bromide of silver will be removed, and the plate left with a coating of clear gelatine. But if the plate be exposed to the light, although no change is visible, the nature of the silver bromide is altered, and it will be converted into a black silver salt when it is placed in the developer, which salt is insoluble in hypo. If the film be exposed to the light for an instant only, the upper layer of silver bromide will be affected, and a thin deposit of black silver result; if it be exposed for long, the whole of the film will be affected, and a dense deposit result.

If we place the sensitive plate in the camera and give it a correct exposure on some subject with strong contrasts, those parts of the film which have had strong rays of light focussed on them will be strongly affected almost through the film; those parts which have had moderate light focussed on them (the half-tones) will be affected partly through the film; and the deep shadows will only make a slight impression on the surface of the film. Of course this does not mean that the part of the film affected by the light develops into a black deposit of even blackness, and the gradations are due to the different depths to which the light has penetrated the film and the varying thickness of the black silver salt. If you could slice thin shavings off the surface of the shadows you would find all gradations in the first shaving; if you could pare a shaving off the half-tones you would find plenty of gradations in that shaving; if you cut an exceedingly thin shaving off the high-lights you would probably find that the surface of the film had been affected as much as it was capable of being affected, and that it showed an even density with no gradations. The simplest way to test this theory is to print a positive transparency\* on a thickly coated ordinary plate and develop it somewhat far, and when dry to rub it with a mixture of Globe polish and olive oil, strained through a rag. In a few moments the high-lights, which are semi-transparent, will brighten up and the half-tones will become more delicate; then the high-lights will rub away and become clear glass, and the shadows show more gradations.

The gradations in a properly exposed plate may be assumed to lie as follows: The gradations of the shadows on the surface of the film; the gradations of the half tones on the surface and some little way down; the most delicate gradations of the high-lights deep down in the film. This is a most important point, because it is a guiding principle of exposure, and should be the predominant principle in development.

The ideal negative of a normal character is one which has received sufficient exposure to impress the low tones on the film and not sufficient exposure to bury the tones and details of the high-lights. In the case of under-exposure the low tones of the shadows have not had time to impress themselves

\*In a transparency the shadows are dense, and the high-lights clear, which makes the result of the rubbing easier to see.

on the film, and when the under-exposure is excessive the light reflected from the shadows has not affected the film at all, and one may develop until the plate begins to fog without producing anything but clear gelatine in the shadows. On the other hand, the high-lights, especially in a contrasty subject, have had sufficient exposure to impress themselves on the film, and if developed long will attain full density, and the result will be what is commonly known as "soot and whitewash." Therefore the exposure must be sufficient to impress the low tones on the plate so that they will develop readily before the high-lights have developed too far; and the old axiom, "Expose for the shadows," holds good.

Next consider the effect of over-exposure. In over-exposure the shadows come up readily—in fact, they come up too readily, and show so much detail that they are apt to rob us of the feeling that they are shadows by showing more detail than we were conscious of; but it is the high-lights that are the chief trouble. In an over-exposed high-light, the light has converted the surface of the film into an even mass of black salts of silver, and possibly if there has been considerable over exposure the middle of the film is also an even mass of black deposit, and the poor, feeble gradations which are deep down in the film are so buried by this deposit that they hardly print at all. In a thinly coated plate the high lights penetrate right through the film far more easily than they do in a thickly coated plate, and consequently there is a danger of losing the gradations of the high-lights altogether.

It follows that the best normal negative is produced by giving a correct exposure just sufficient to stamp the low tones firmly on the film. With a good plate double this exposure may be safely given without destroying the gradations, and probably three times the exposure would produce a negative that would still give a good print, but the negative given by the correct exposure would be less dense, easier to handle, and altogether more satisfactory than the last two negatives.

Assuming that a modern plate will admit of double the correct exposure with impunity, and that our normal developer will convert it into a satisfactory negative, I do not consider that we need pursue the subject further. In the case of unintentional over-exposure, as soon as the image begins to develop the mischief is done, and no tinkering with the developer will mend matters; besides, there is no excuse for accidental over-exposure in these days of exposure meters and tables. In the case of known over-exposure, I have no patience with the man who neglects to expose a second plate.

Next taking the correct development on the same lines, and remembering that the delicate tones of the high-lights are deep in the film, it follows that these tones must be reached and developed\* before the upper layers of the high-lights have attained too much density.

There is no need to worry about the low tones in development—the shadows which lie on the surface of the film will have developed long before the delicate tones of the high-lights have finished developing, and we may complete the axiom, "Expose for the shadows," by adding, "Develop for the high-lights."

You will find much that is contradictory written on the subject of development. Mr. Watkins, in his valuable manual, tells us that the strength of the developer is immaterial as long as the plate is developed for a correct and sufficient time. Mr. Hinton and Mr. Evans both recommend a weak developer.

After a long course of careful and exact experiments, I find that where full density is aimed at for a carbon or platinotype negative, Mr. Watkins is right; and that where very soft gradations are aimed at for the purpose of subsequent enlargement, Mr. Hinton and Mr. Evans are right.

If you take 1 oz. of a pyro-soda (without bromide), containing 2 grains of

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\*Particularly note that I am assuming the developer to be free from bromide.

pyro, and develop a plate to full printing density, and then take 1 oz. of the two-grain developer and, adding water to make 4 oz. of liquid (this gives  $\frac{1}{2}$  grain pyro per fluid oz.), develop a similar exposure, you will find that the diluted developer acts very slowly, but you will also find that although the plate takes about four times as long to develop as the first exposure, the results are practically identical.

But if you take two similar exposures and similar developers and develop the plates respectively for one-third of the time you gave the first pair, so as to obtain very soft, thin negatives, you will find that the weak developer has given a perfectly developed plate of an extremely soft character, whereas the strong developer has failed to develop the high-lights properly because the developer has not had sufficient time to penetrate and circulate through the film.

But note this—if you use a weak developer, you must use plenty of it, for if you try and develop a quarter-plate with one ounce of a half-grain developer, the developer will become worn out before the plate is developed, and it is always wise to increase the quantity of a diluted developer in proportion to the amount of dilution.

The essential difference between a weak and a moderately strong developer is this—a strong developer blackens the light-struck silver quickly, and the weak developer blackens it slowly; but if full density or three-quarter full density be aimed at, the eventual results given by the two developers are similar. If a soft negative for enlargement be desired, the half-grain pyro solution is to be preferred, because the two-grain developer will not have had sufficient time to penetrate the film and act on the high-lights.

This brings us to the subject of soft and strong contrasts. Where the light has been soft, and the contrasts weak and the exposure ample, the light will have penetrated the film to much the same depth, and therefore a fairly strong developer may be used with impunity and a full development given. But where the light has been strong and the subject contrasty, the shadows will be on the surface and the gradations of the high-lights deep down in the film. The shadows will take some little time to start developing, but when they have once begun they will develop easily and readily, requiring no attention. The surface of the high-lights develops easily and quickly, but gradations which are deep down in the film require sufficient time for the developer to reach them, and consequently a weak developer will reach and develop the gradations of the high-lights before it has developed the surface of the high-lights too far.

The shadows in a contrasty subject will reach a certain density, and then practically stop developing; and the secret of developing is to develop the high-lights until they have attained the correct amount of density with relation to the shadows. Stop development too soon, and the high-lights will be flat and uninteresting; continue too long, and the high-lights will be too dense for the shadows, so that when you come to print your proof you will find that the shadows have printed into a solid mass of black before the gradations of the high lights have printed. Therefore, develop the high-lights until you have brought them into their right relations with regard to the shadows, and with a rinse plunge the plate into the hypo.—*Amateur Photographer.*

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#### TO REMOVE A LENS FROM ITS BARREL.

It often happens that one of the combinations to a lens will become fast, and it seems almost impossible to turn it loose. But if the lens is pressed *inward* toward the diaphragm, at the same time turning it loose, it can be removed very easily. This seldom fails to bring results and is the simplest plan known. It belongs to that class of "tricks" performed by a "simple twist of the wrist."

## THE ALUM HARDENING BATH.

BY COLVILLE STEWART.

GELATINE, which forms the essential part of the film of a photographic plate or sensitive paper, will dissolve in hot water, whilst in cold water it absorbs moisture and swells. If you put a sheet of gelatine in cold water, it will gradually soak up quite a lot of the water, and swell to two or three times its size when dry. The warmer the water, the more quickly does it swell, and this is the reason that we are sometimes troubled with "frilling," or separation of the film from the glass; and, in papers, with blisters, or separation of the gelatine film from the actual paper.

It is very desirable to prevent both frilling in plates and blistering in papers, and the only way of satisfactorily doing this is to make the gelatine so hard that it is not so readily swollen by water, even though warm.

Several chemicals have the effect on gelatine of hardening it, and the three in most common use are alum, chrome alum, and formalin. These three chemicals are very useful to photographers, particularly the first named—ordinary white powdered alum, the technical name of which is potassium aluminium sulphate.

The alum bath, then, is merely a solution employed to *harden the film*, and thus render it so impervious to water that it will not swell and expand sufficiently to cause it to leave its support. The most usual strength in which alum is employed is one in twenty; an ounce, for example, is dissolved in a pint of water.

Now you will readily understand that when once the film has been hardened by treatment with alum, it will be much more difficult to wash any impurities out of it than before it was hardened. Hence, if you use the alum bath before, or immediately after, fixing, washing will take much longer, as the water cannot so readily enter the film and dissolve out the hypo therefrom. It is therefore best with plates to fix them first, and then, after ten minutes' washing, to leave them in the alum bath for ten minutes, and after this to give them a further half hour's washing.

In the case of bromide and gaslight papers, it is far preferable to fix and alum the prints in one operation, and therefore to add the alum to the hypo solution. But if you do this, you will find that very gradually the fixing bath becomes milky, because the alum and hypo "react" chemically, and cause a white form of sulphur to be released, which is very undesirable. A little technical knowledge gets us over this difficulty, however, and so we prepare the alum fixing bath as follows:—Take one quart bottle and two ten-ounce bottles; put two pounds of hypo in the quart bottle, six ounces of sulphite of soda in one ten-ounce bottle, and four ounces of alum in the other. Shake these up well until no more will dissolve in any case; you then have three *saturated solutions*. Mix  $1\frac{1}{4}$  ounces of alum solution with three drachms of sulphite solution, then add 9 drops of acetic acid, and  $1\frac{1}{2}$  ounces of hypo solution. Of course, any multiple of these quantities may be mixed, but the mixture will not show any precipitation of sulphur, and will fix and harden at the same time.

With P. O. P., it is best to tone the prints first, then to "alum" them, and finally to fix them; but in the combined toning and fixing bath we generally have alum present, so that hardening takes place simultaneously.  
—*Amateur Photographer.*



PHOTO BY GEO. KRAMER,  
BUFFALO.

LUBLEY  
AT THE  
UNIVERSITY OF CHICAGO

## TRIMMING.

AN ARTICLE MORE ESPECIALLY FOR BEGINNERS.

BY HERBERT MILLS.

THE commercial photographic plate is, in many instances, owing to its arbitrary proportions ( $4\frac{1}{4}$  by  $3\frac{1}{4}$ ,  $6\frac{1}{2}$  by  $4\frac{3}{4}$ , etc.), not capable of being used to its fullest extent. In many cases the picture (and by "picture" is meant just that portion of the negative which is required for good composition, and nothing more) may, in the case of a half plate negative, for instance, only measure 6 by 3, or even less. The remainder of the negative is, of course, valueless, and if included in the print will undoubtedly detract from it. To the beginner especially this elimination of the superfluous is rather disconcerting. He must have all that is in the negative, and often, no doubt, would like more. In the case of a negative of, say, a flock of sheep occupying a space of about 3 by 2 on a half-plate, it is not reasonable to think that the whole of the plate is necessary, providing, of course, that the sheep were in the first place the *raison d'être* of the negative, and not simply an adjunct to the landscape. Personally, I very rarely use the whole of a negative; also the proportions of the picture are seldom those of the plate. An upright picture has more than once been evolved from a "landscape shaped" negative.

Every photograph should be a "law unto itself." The fact that plate-makers make their plates of a certain size and shape is not the reason for photographers imitating them in the production of their pictures. The reason why the plate-maker does this is because perhaps 90 per cent. of photographs come nearest to the proportions of the various sizes of plates.

From the foregoing it will be seen that trimming must be resorted to if the best results are to be obtained. The knife must not be spared. To parody a well-known proverb, "Spare the knife and spoil the print." This sounds like advocating the waste of good printing paper. But it is not so. When one print from the negative has been trimmed to the desired proportions, the negative should be masked so as to allow only the unmasked portion to be used in future printings. The paper may then be cut to the required size before placing with the negative in the printing frame.

I fancy I hear someone ask, "Why is not the size of the picture decided upon or determined before making the exposure? If the proportions of the picture are not the same as those of the plate used, why not in any case make the picture as long or as high as the plate will allow?" This question may be answered by another: "How many of us possess a battery of lenses ranging from, say, 3 to 20 inches focus, and how often would it be convenient to use them if we had them?" This does not apply so much, perhaps, to the landscape and architectural photographer as to the one who photographs genre, shipping, street scenes, etc. In the latter case, the photographer must be ever ready. Very often a good subject is lost owing to the lack of sufficient time to prepare his camera, leaving out of the question the fitting of a lens of suitable focus.

Very often also the subject is at a distance, and we have not a lens of sufficient focal length to obtain a photograph anywhere near the size of the plate, i.e., we cannot fill the plate with the subject. In a case of this sort there are two courses open: the subject must, if possible, be left for another occasion, when a suitable lens may be employed, or, failing that, a negative as sharp as possible should be obtained, and the small portion of it enlarged.

With regard to the technical side of trimming, a little practice is worth a lot of preaching. For those who are able to afford it, a guillotine trimming board is by far the best cutting tool.—*Amateur Photographer.*

## THE THEORY AND PRACTICE OF INTENSIFICATION.

BY T. THORNE BAKER, F. C. S.

ALTHOUGH any particular intensifier cannot be definitely recommended for each individual negative, a reference list of the various modern formulæ is desirable. The reason that the comparison of two intensifiers will not always hold good will be readily seen from the following example. The effects on the gradation of two plates intensified, one with mercury and ammonia, the other with chromate and hydroquinone-soda, may vary in their relation because the time allowed for bleaching in the mercurial case will bring about a different effect according as it varies; a very short bleaching may convert the shadow detail into the white compound substances, the high-lights being but superficially bleached, whilst with a prolonged bleaching the shadows may be still only bleached, and the high lights converted throughout. The result in each case would vary as regards gradation in the intensified negative.

The bleaching bath for all mercurial purposes may be the same as follows:

Mercuric chloride.....	105 grs. or 6.8 gms.
Ammonium chloride.....	42 grs or 2.7 gms.
Water.....	8 ozs. or 250 c.cs.

Assuming that a constant time be allowed for bleaching, the following re-blackening baths are recommended:—

For normal, or under-exposed, negative, a 10 per cent. solution of ammonia.

For weak, or over-exposed negatives:—

Hypo (or, ammonium thiosulphate).....	4 ozs. or 60 gms.
Water.....	20 ozs. or 300 c.cs

A 10 per cent. solution of sodium sulphite is suitable for under-exposed negatives, when bleached for a short time only, and for flat over-exposed negatives when thoroughly bleached (e.g., 3-5 minutes at 60 deg. Fahr.)

For normally-exposed, under-developed negatives, a short bleaching followed by ammonia, may be alternated with a slighter longer bleaching, and redevelopment with a 5 per cent. solution of acetone sulphite.

### MERCURIC IODIDE.

There are two ways of using mercuric iodide. The first is to prepare two solutions as follows:—

A.—Mercuric chloride.....	60 grs. or 4 gms.
Water.....	7 ozs. or 200 c.cs.
B.—Potassium iodide.....	180 grs. or 12 gms.
Water.....	3 ozs. or 85 c.cs.

Pour sufficient B into A to quite redissolve the red precipitate at first formed. Mix one part of this solution with four parts of water, and immerse the negative in this until sufficiently intensified. Then rinse well in clear 5 per cent. hypo solution.

The alternative method is to make up the following:

Mercuric iodide.....	15 grs. or 1 gm.
Sodium sulphite.....	300 grs. or 20 gms.
Water.....	3½ ozs. or 100 c.cs.

The plate is left in this solution until sufficiently dense, then washed (for not too long a time).

Mercuric iodide gives a result similar to that produced by mercury and ammonia.

### COPPER BROMIDE.

Equal parts of the two following solutions are mixed:—

A—Copper sulphate.....	30	grs. or 2 gms.
Water.....	3½	ozs. or 100 c.cs.
B—Potassium bromide.....	30	grs. or 2 gms.
Water.....	3½	ozs. or 100 c.cs.

The well washed negative is bleached in this, rinsed for ten minutes, then reblackedened in

Water.....	3½	ozs. or 100 c.cs.
Silver nitrate.....	30	grs. or 2 gms.
or		
Amm. sulphide.....	1	drm. or 4 c.cs.

#### LEAD.

Lead nitrate.....	75	grs. or 5 gms.
Pot. ferricyanide.....	120	grs. or 8 gms.)
Glacial acetic acid.....	1	drm. or 4 c.cs.
Distilled water.....	3½	ozs. or 100 c.cs.

The negative is bleached in the above bath, and then washed in water containing a trace of nitric acid. It is next reblackedened in either weak ammonia or Sclippe's salt solution.

Both lead and copper increase the harshness of the negative, the former being chiefly employed in process negative making.

#### URANIUM.

Two solutions are advisable, as follows :—

A.—Uranium nitrate.....	30	grs. or 2 gms.
Glacial acetic acid.....	5	to 10 drops.
Water.....	3½	ozs. or 100 c.cs.
B.—Potassium ferricyanide.....	30	grs. or 2 gms.
Water.....	3½	ozs. or 100 c.cs.

For under-exposed negatives use three parts of A to two of B; if the negative be over-exposed, use three parts of B to two of A. If the whites become discolored, soak the intensified negative in 5 per cent. ammonium sulphocyanide solution.

#### CHROMATE.

“Bleach” the negative with a solution of

Potassium chromate.....	30	grs. or 2 gms.
Hydrochloric acid.....	15	mns. or 1 c.c.
Water.....	3½	ozs. or 100 c.cs.

Redevelop—after a short washing—with hydroquinone, or metol-hydroquinone-soda.

#### PERMANGANATE.

Soak the negative for one to three minutes in a freshly made solution of

Potassium permanganate.....	30	grs. or 2 gms.
Hydrochloric acid.....	5	mns. or 4 c.ms.
Water.....	3½	ozs. or 100 c.cs.

Next wash for two or three minutes only, then redevelop as with chromium.

#### REHALOGENIZING BATH.

Bleach the plate in the following bath :—

Copper chloride.....	30	grs. or 2 gms.
Hydrochloric acid....	30	mns. or 2 c.cs.
Water.....	30	ozs. or 100 c.cs.

Wash well, and redevelop with amidol or glycin for preference. If it be desired to reduce contrast, only carry on development until the *shadows* are reblackedened; then quickly fix in hypo. The high-lights can thus be actually reduced whilst the halftones and shadow-details are intensified.

## PORTRAITURE.

BY G. F. M. HOPKINS.

PORTRAIT AND LIKENESS.—The perfect portrait is so rare that it may almost be called non-existent, and the attempt to produce it in photography gives rise to more disappointment than perhaps any other branch of the art. The reasons for this are numerous. I suppose we are all pretty well agreed about what constitutes a good portrait. If asked for a definition, most people would give this: A faithful and pleasing likeness; or possibly, a faithful *but* pleasing likeness. And in the “but” lies all the difficulty! I suppose, judging by what we see in exhibitions, both of painting and photography, that there does exist a certain number of people who prefer *unpleasing* presentments of themselves or their friends; at any rate, the artists’ tastes seem to run in this direction. This is no doubt partly due to the modern craze for “actuality,” as it is called, and to the excessive emphasizing of one particular phase of the sitter’s personality, to the exclusion of all the other thousand traits which go to make up the human character. This doubtful fashion in art, however, like other fashions, will have its day and subside into obscurity. If, however, any photographer wishes to follow it, he will not find it very difficult up to a certain point. He will probably not be able to emulate certain eminent painters, who contrive to put into some of their sitters’ faces traits of character which, whether they exist or not, might almost furnish material for a libel action. Such triumphs are reserved for the more plastic arts. Photography must be content with representing things as they are—only let us be careful to represent them as they really are, as far as we can, for our limitations are somewhat severe.

First of all, let us get a clear idea of what our sitter really is like, and what impression we must endeavor to convey to the world of this particular human being. A true appreciation is seldom obtained by one interview; if possible we should see our sitter several times in the case of a stranger to us; with acquaintances and friends the task is easier. The several somewhat varying impressions thus received must be compared, and a general composite one obtained. If this is felt to be unsatisfactory, some one of the *pleasantly* characteristic impressions should be selected, mental notes being taken of details of lighting, costume, etc.

ORTHOCHROMATIC PORTRAITURE.—Having determined what we wish our portrait to look like, we must consider our means. It will be found, in thinking over the characteristic points of anyone’s personal appearance, that color plays a very important part. And the rendering of color is one of our chief stumbling-blocks. The difficulties connected with it are twofold, viz., those belonging to any rendering of color by monochrome, and those peculiar to photography. Careful study of tone-values, and practice in trying to render them correctly, help to overcome the first, but technical knowledge in addition must be employed to grapple with the second. For example, in photographing a person with blue eyes, pink and white complexion, and auburn hair, we have not only to find out the relative depth of tone of the various colors, but also to reckon with the fact that blue will appear nearly white, and pink and auburn approaching black, in a photographic print, unless we take means to remedy this misrepresentation. Color-sensitive (orthochromatic) plates, with or without colored screen, should often be used, especially where defects such as freckles exist, but care must be taken not to overdo the use of these devices, or we may get the opposite result to that aimed at, e.g., blue eyes may look black and auburn hair nearly white. Care in development helps much towards correct color rendering; parts of the

negative which threaten to become too dense can be stopped, while others are coaxed into density. It will be seen that in order to do this with success a clear idea of the color result desired must be kept in mind, and here comes in the use of the study of tone-values, or relative depths of various colors.

Printing, too, plays an important part in color-rendering. Printing processes suitable to the negative and subject should be chosen. The best processes for portraits are certainly carbon and platinum, as both render the delicate gradation of tone required far better than other processes; unless, indeed, it is required to suppress detail, or obtain a broad effect, when bromide or gum-bichromate prints are most satisfactory. P. O. P. and albumenized silver paper come between, and are not really so effective as either, except in a few cases. A fairly good carbon-like effect is obtained by drying P. O. P. in contact with matt-surfaced celluloid, a good deal more detail and a pleasing surface are thus obtained.

THE REAL REMBRANDT LIGHTING.—All said and done, however, the absence of real color from a presentment of the human face must remain a great disadvantage, and we can only partially atone for it by judicious lighting and posing. In studying the question of *lighting*, we can, as everyone knows, get much help from observation of the works of great artists, especially such as Rembrandt and Teniers. These masters are particularly useful, in so much that their models are generally homely, if not ugly, whereas painters, like Vandyck, and even Reynolds, have a knack of appearing to have had only handsome sitters, who would look well in any light. The poses of the last-named artists (and their schools) are frequently too artificial, though charming, to be of much use as guides to us, and the models seem to have all possessed hands of the same beautiful and useless type. The hands of the Flemish and Dutch schools are, on the contrary, lifelike and natural in their various types and positions. If the lighting of a number of Rembrandt portraits be studied, it will be found that the portion of the face and neck in bright light is almost always in the form of an oblong or egg shape, with a piece taken out of it—never, I think, a *half* egg shape, as is often seen in photographic portraits lighted from the side. This particular lighting is not very easy to obtain in an ordinary room, though in a studio it is easy to get it. Some light must be thrown from above or underneath in addition to that coming from the window. Of course, lighting must be adapted to the type of face being operated on, and nothing but practice can teach how this is to be done. Rembrandt was very clever in the lighting of eyes; and it is good practice to try to copy some of his effects. Often quite insignificant eyes can be made interesting by throwing them into shadow, which must, of course, be transparent shadow. This transparency of shadow is much helped by the use of isochromatic plates and care in development. A source of trouble in connection with the eyes is their surface polish, which, transparent and limpid in nature, often gives a glassy or unnaturally glaring effect in a photograph. This must be seen to in arranging the lighting, as it often escapes notice until revealed in the print. Eyes are generally most pleasingly represented when looking naturally in front, not turned at an opposite angle to the face, or looking much away from the lens, though sometimes the face may be turned away and the eyes directed to the lens with advantage. Bunches of flowers do not light up well, and should be avoided. They usually resemble black and white rags more than anything else. Flowers, which form such beautiful studies, resent being treated as accessories, and demand special lighting.

BACKGROUND AND ACCESSORIES.—Accessories may help or hinder a picture. When thoroughly appropriate they are very desirable, but they seldom are unless the sitter can be pictured in his own room among his ordinary surroundings. A portrait of an artist or student becomes doubly interesting when taken in the midst of his paints or books, but such things introduced into a studio portrait look absurd and pretentious. Taste, however, no longer

runs in this direction, as in the days when Lewis Carroll wrote "Hiawatha's Photography."

The use of black backgrounds is condemned by many good critics, and I think that dead black screens are certainly to be avoided. If we examine Rembrandt's or Velasquez's dark backgrounds we shall find them always of a luminous quality, even if not shaded into half-light, as they frequently are. Against a dead black, the face is apt to look as if cut out of cardboard, without roundness. This failing may be observed in some very fashionable photographer's portraits.

The arrangement of the principal object on the plate belongs properly to the subject of composition, about which the Oxford Club has had much valuable advice from Mr. Snowden Ward and others, so I will only say that great care should be given to this point, if a good picture is to be produced. We do not always know why a picture pleases us, and very often it will be found on consideration that the arrangement of the chief masses according to rules of composition has a great deal to do with the matter. One chief rule is that the chief object should not be placed in the center of the plate, especially when it is a seated figure and when accessories are included. I have indicated a few "side lights" which will, I hope, if not new or particularly useful, at any rate not help to darken the path of the aspiring portraitist as he struggles towards the full light of successful achievement.—*British Journal of Photography.*

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#### *Professional and Amateur Photographer:*

I was pleased to see a letter in your paper on the financial side of the profession. I hope to see more letters on the same subject. It is evident that there is much room for improvement in the financial status of the average photographer in the United States as well as here. I cannot agree with you that the poor remuneration he receives is due principally to his lack of business ability. Granted that the average photographer is not a Napoleon of finance, perhaps not even a fairly good business man, is the average doctor or dentist, a good business man? I doubt it, and yet they generally get along pretty comfortably.

My opinion is that the primary cause of the profession being poorly remunerated is that it is or was very easy to join the ranks of photographers. A few years ago, throughout New Zealand, there were numbers of new photographers starting. A man was perhaps an amateur photographer. He lost or got tired of whatever billet he was in, and it at once occurred to him to try photography. Well, with very little money he could rent premises, and if he was a handy man, do a good deal to fixing them up, and start business. He could get premises in a small town for a low rent, and his wife, if he had one, helped him by learning some sort of retouching, and between them they turned out some sort of photographs. Sometimes not such bad ones as one would expect. Well, that was a few years ago. It is not so easy to start now. Rents have risen, and old buildings have been pulled down and new ones erected, and the poorest class of photographers have been starved out. The cutting of prices and the competition generally cut out some altogether and trimmed the field. Also the better class photographers have fitted up their places more expensively, and the public expect more style about a studio. Now it takes considerably more money to start business than it did a few years ago. This is resulting in slowly improving the position of those remaining in the business. High rents, and the fact of its being necessary to invest some capital, protect those in business. The three chief causes for poor remuneration of photographers in this country are in my opinion these:

1. That it took little money and not much experience to start business a few years ago.



PHOTO BY GEO. KRAMER,

BUFFALO.

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2. That the occupation is a popular one and work pleasant, and attractive to many, and so the profession got over crowded.

3. Lack of any union, harmony or agreement between photographers. A grabbing of all you can get at almost any price being very common.

I am not much good at suggesting remedies. I don't think examinations are necessary. At any rate I do not think it would be wise to prohibit a man from starting business, unless he had qualified by passing examinations.

Photography is a profession in the same sense that singing and acting are professions. If a man can sing well enough, people pay to hear him; if he doesn't, they won't. It is not necessary to prohibit him from singing professionally unless he comes up to a certain standard. He may pass examinations in music if he likes, and it is very probable to his interest to do so, but it is not necessary to enforce it. Hoping to read some more about a subject of interest to all of us.

Yours sincerely,

J. I.

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## MEASURING THE FOCUS OF A LENS.

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THE problem of measuring the focus of a lens is one for which there are innumerable solutions, but one of the simplest, which was devised by Grubb, is nothing like so well known as it deserves to be. It can be done, too, with very considerable accuracy, and with no calculation whatsoever. To carry it out we take a table and place it preferably out of doors in such a position that a camera placed on it can be focussed on some distant, distinct, and small object, such as a chimney or a distant spire. The surface of the table is covered with a smooth sheet of paper, a newspaper will do very well, and this paper should be fastened to the table with drawing pins, as neither table nor paper must be moved during the operation. On the ground-glass of the camera two marks are made, about half-an-inch from the two vertical sides of the ground-glass. Sharply focussing the distant object, the camera, placed flat on the table, is twisted round until its image comes exactly on one of the marks of the ground-glass. Then holding the camera firmly, and using one side of its baseboard as a ruler, a line is drawn on the newspaper to show the position of that edge of the baseboard. The camera is then twisted until the image of the selected object comes exactly on the second mark. Then, holding the camera steady again, and using the same side of the baseboard as a guide, a second line is drawn. It is quite easy to arrange that these two lines shall meet at one end, giving us a V-shaped mark on the paper. We now have to find the position in this V where we can draw a cross-bar to it, so as to make it the shape of the letter A, the two ends of the cross-bar of the A falling on the two legs of the V equidistant from the point, and the cross-bar itself exactly the same length as the distance between the two marks of the ground-glass. When we have done this, the distance from the center of the cross-bar to the point of the A is the focus of the lens. This may seem complicated if read over hurriedly, but anyone who sits down to do it will be surprised at the ease and quickness with which it can be done.—*Photography*.

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### PRINTING FROM A CRACKED NEGATIVE.

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It sometimes happens that we have a valuable negative crack, and it is desirable to secure the prints from the negative without showing the crack. If the film has not been broken this can be done in a very simple way. Pour balsam of fir along the crack on the glass side of the negative, and then place the negative in the printing frame on top of a clear piece of glass. The frame should be placed in the shade for printing. If the film has been injured, place the negative in the frame on top of a clear glass, and print in the bottom of a deep box.

## THE ARTIST, THE PHOTOGRAPHER, AND THE MODEL.

BY JOHN BARTLETT.



BY KRAMER.

THE painter always uses models, and though he may exercise his imagination in delineating them upon his canvas, there is always a certain amount of realism about his productions from the living subject which enables us to recognize the special individual he has employed in his studio. And so, if we examine the work of noteworthy photographers, we shall discover that it is not so much the technical qualities which attract us, but the skill displayed in lighting, posing, and managing the model. As a general rule the photographer is anxious about the slant of his studio light; he is urgent in his inquiries as to what kind of curtain to employ; will follow implicitly

the directions laid down in some photographic magazine on the advantage of side light, or on the super-necessity of top illumination for artistic effect or 45 degree angle of illumination; how far the subject should be placed from the source of illumination; what height the camera ought to be; what inclination, etc. All this is mechanical, and he ought to know all about it before he puts his model before the camera.

A well appointed studio, in fact the most scientifically constructed studio, is, after all, only a means to an end in securing artistic effect. A cut and dried method of professional photography is the bane of the profession. There is more originality and a greater display of effective illumination to be found in amateur work, simply because nine times out of ten the amateur is obliged to work under constrained conditions of illumination. He has that as a fixed and unalterable quantity, and so his whole attention is upon his model. His thought is on his subject, and the light is made to do his bidding, and the result is generally more pleasing to the painter than the faultless technique and skilled lighting of the professional. The professional cannot understand the reason for this preference of the painter for the crude productions, as he calls them, of the amateur over his carefully but conventionally posed subjects.

### PROFESSIONAL V. SYMPATHETIC MODEL.

Another point, too, in which the amateur is more in line with the painter than is the professional is the employment of models. The only desire of the amateur is the realization of the idea he has in his mind, and the sitter is generally accessory to his striving, and so in a measure contributory.

The painter, as we say, always uses professional models. It is true these models, as a class, have not the intelligence of the average sitter to the amateur, but by their experience and training they have acquired a certain amount of pliancy, and are capable of being moulded, so to say, to the conception of the artist—in reality becoming a part of the painter's self.

And now the question arises, which is preferable, the model who follows the profession as a means of livelihood, who becomes nothing but the clay in the hand of the artist, and aims to be and to do nothing but what is desired, or the casually selected model, the friend and acquaintance of the photographer who may be a very intelligent person, capable of high thought and possessed of keen artistic perception, and who may desire intently to carry out the conception demanded by the picture?

Unfortunately, this role of the models, though apparently a very easy one, is not so easily played as one might imagine.

It is one thing to take a histrionic attitude and to have your soul filled with the theme for the delectation of an audience, and another to pose before the camera so as to give sentiment, life and animation to the image on the ground glass. The histrionic pose is a dead failure in photographic art. Any painter will tell you it takes certain characteristics to make a model.

The class model or professional model is really a certain social differentiation, and on this account is to be preferred to the haphazard selected model or self-conscious sitter. We frequently hear the remarks of people when pleased with a well conceived picture, "What a clever model," or something of the kind, implying that the artist was dependent altogether on the model for his success.

Now, nothing is more fatal to success in portraiture or genre than to have a model who is clever or over-intelligent. It is more fortunate to have one who, while possessed of these qualities, is at the same time obedient and pliable.

#### THE VIRTUE OF COMPLIANCE OF THE MODEL.

Everyone knows that actors are the worst possible agents in the hands of an intelligent photographer. Dramatic action is appropriate with its proper stage settings, but it is out of place in a picture—it makes things look stagy. And yet actors, as a class, are far above the artist's model in intelligence and education, but it is just the self-conscious knowledge which makes them spoil the picture. A photographer who has no idea of his own will succeed better with an actor than with an artist's model, the reason being obvious. But when trying to materialize some idea of his own in a picture his model had better be kept in ignorance of his intention. All that is demanded is compliance, and this can only be effectively secured by employment of trained, hired models.

Even the expression of the subject is better secured by use of the paid model. The photographer is bound to get nothing but a histrionic pose by asking a model to assume a trait not inherent in their character. Even Reynolds did not succeed as well with Mrs. Siddons as the "Tragic Muse" as with some of his other work, notably the "Duchess of Devonshire." Any one can see in this delightful composition of the great painter how he has utilized the unconscious moment of the model, when her every thought was centered upon the little child she is holding at arm's length.

But let the photographer be within the moderation of nature and not strive to get agonizing expressions. Never attempt a subject which cannot be followed out with a model. Be natural, and ye shall enter the kingdom of art even if ye may be cast out of the salon!

Never advertise the method by which you secured your result, neither to the model nor to the readers of art magazines. Be magnanimous and let the model imagine she is the be-all and the end-all of your success.

Let us photographers follow in the line of the painters and not be so ambitious, or, rather more forcibly put, self-conceited, by carving out new paths in art for ourselves which the painter fears to tread. Let us study lighting and posing and draping from the painters' art with the aid of the complaint trained model, a girl who is perfectly at her ease while with the photographer, who knows just how far to appreciate his chaff and who doesn't take offense easily or get tired or impatient, or knows better than the artist; whose ambition is to please and to be accounted a success at her trade. One who will do anything desired to carry out the artist's idea about which *per se* she knows nothing and cares less. Such a subject will be more likely to give the picture success than the young lady of your acquaintance whose every movement you consider a favor, and tell her so, every change or condescension, and from whom you are from time to time supplied with distracting suggestions about the *motif*.

Then the chance of selection is wider amongst the ranks of the Trilbys. There are more comely faces and graceful figures willing to have their charms portrayed, and the photographer is not compelled as he frequently is when a friend has posed for him, and he has achieved something beautiful, to hide his picture and surreptitiously exhibit it to only a few choice friends with fear and trembling lest he offend the fair original.

Therefore, in conclusion, I want to inculcate, first, have a definite idea as to what you intend to embody in your picture, then search out the model or models best suited and go to the lists of the professional rather than to the circle of your friends.—*British Journal of Photography*.

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EDINOL DEVELOPER FOR PORTRAITS.

For soft portrait negatives develop with:—

Water .....	20 oz.
Sulphite soda .....	5 oz.
Edinol.....	96 grs.
Carbonate soda .....	2 oz.

For negative with greater contrast use:—

Water.....	20 oz.
Acetone sulphite.....	288 grs.
Sulphite soda.....	4 oz.
Edinol.....	96 grs.
Carbonate potassium.....	2 oz.
Bromide potassium.....	48 grs.

Dissolve in order given.

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HALF OLD AND HALF NEW DEVELOPER.

There used to be many claims made for the use of half old and half fresh developer, the old "timers" claiming they could get more *crisp* results. There is little or nothing said of this plan now-a-days, but just for our own pleasure we went back to the plan a few days ago, and it strikes us that we had better hang to it. There is just enough bromide in the old developer taken up from the plates developed the day before to give snap. It is not necessary to over expose the plate for half-old developer, for it is not intended to correct over time, but simply to secure a *different quality* from that secured with all fresh solution.

## COMPOSITION AS APPLIED TO PHOTOGRAPHY.

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THE headmaster of the School of Art at the Municipal Technical Institute, Mr. R. A. Dawson, lectured on this subject before the Belfast Y. M. C. A. Camera Club last week. We have received a full report of his interesting address, from which we have taken, with much compression, the notes which follow. After a few preliminary remarks, he came to the thorny question, whether or not photography is entitled to rank as an art, on which it will be seen his views are broad and embracing.

### MORE THAN A MECHANICAL REPRODUCTION.

Few would now be found to deny the claims of photography to rank among the fine arts when skilfully used and properly controlled, and the contention that it was only convenient for use in the reproduction of already existing pictures, in scientific and historic records, reproductive printing and kindred subjects, would only find favor with a small minority. The photograph of to-day is something more than a mechanical reproduction. The individuality of the photographer is being expressed in his work almost as much as in that of the painter, and while critics are discussing if there be art in photography, photographers are settling the question for themselves.

Composition may be explanatory or æsthetic, and is found in all art, even the most naturalistic, sometimes being found well arranged in nature and only requires to be taken.

### THE BASIS OF THE LAWS OF COMPOSITION.

The laws of composition are based upon the following facts: The proneness of the eye to connect similar things and to pass from one to another. The simplicity and unity produced by similarity. The habit of the eye to follow the course of lines. The laws of physical stability, yielding the upright and horizontal lines, and the triangle, and also the law of equal lateral expression, resulting in symmetry, balance, equilibrium. The inability of the eye to pass across lines especially if doubled or further multiplied, the fact of similarity of appearance denoting similarity of conditions. Other principles entering into the subject of æsthetic composition are order, unity, simplicity, proportion, variety, gradation, subordination, contrast, volume, restraint.

With regard to the faults in composition, ambiguity is the great sin. It is unpardonable in figure studies to place something above or near to the head likely to draw away the attention to the beholder from the chief point of interest. It is also a mistake so to place figures that they seem to be walking out of the picture, nor yet is it right to place them altogether in the centre.

### HOW THE EYE REALLY SEES.

It is extremely hard to convince the general run of photographers (particularly those of a scientific turn of mind) that normal human eyes do not see with the rigid sharpness of a photograph taken by a modern high-class lens. The long-established habit of regarding sharpness and clear definition as truth has so warped their judgment that some are even vain enough to assert that they and their cameras alone see Nature as she is, and that such artists as Corot, Turner, and Constable were mistaken.

The truth is that photographers, especially professionals, need sight. They require to be taught that scientific accuracy is not necessarily artistic truth. The perfect definition obtainable with the now almost perfect lens must on no account be allowed to encroach on the domain of artistic perception and feeling.

THE MISSION OF THE CAMERA.

There are great possibilities before the camera, not as a rival to the brush and pencil, but as a help to both. The mission of photographers here is the mission of all true artists everywhere, and it is that of telling the message they have from nature in such a way that the dull eyes of the people shall be opened to see more beauty, in the great fount of all true artistic inspiration.

WHAT TO DO.

In conclusion, I would say—  
Train your observation.  
Cultivate your sense of beauty by careful study of what has been accepted as beautiful.  
Aim at the very highest in your calling.  
Then, having done this, do as you like; please yourself or you will please no one.  
Actualize, but look for beauty.  
Realize in suitable methods, and make the most of the means at your disposal.—*Photography*

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A SIMPLE METHOD OF SENSITIZING CARBON TISSUE.

BY HARRY QUILTER.

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ONE of the causes why carbon printing is not much more popular than it is at present is most likely due to the trouble of sensitizing the tissue for oneself. And if purchased ready sensitized from the makers, the packet must be all used within a short time, or it will be spoiled. The main difficulty in sensitizing the carbon tissue by the ordinary amateur is a proper drying-room, and although a formula has been published by which means the tissue can be sensitized and dried in a gaslit room, it has, I believe, the disadvantage of printing very slowly, for the possible reason that some of the constituents of the sensitizing solution are neutralized by the addition of the chemicals which shall not be affected by the gas fumes in the drying-room. This slow printing is also a great disadvantage to the amateur who has not too much time to devote to the study of photography.

The carbon printing process being admitted on all sides to be the most beautiful and permanent one, it seems untoward that these disadvantages should render the process somewhat unpopular. Therefore, a method of sensitizing the carbon tissue which should be easy of application, and do away with the bother of a drying-room, has long been a desideratum. This method should also possess all the advantages of the older method so far as quick printing qualities were concerned, even if it had other unimportant qualities.

The formula of the sensitizing process I have adopted for carbon tissue is:—

Ammonium bichromate.....	1 ½ oz.
Soda carbonate.....	¼ "
Water.....	25 "

Of this take 1 oz. and mix with 2 oz. of methylated spirit. This mixed solution can be brushed on to the carbon tissue and hung up to dry away from the light. It will be dry in ten or fifteen minutes, and is then ready for printing, and the usual subsequent development processes. Tissue sensitized



PHOTO BY GEO. KRAMER,  
BUFFALO.



in this manner will be found to print very quickly. The disadvantages are, however, that the sensitizing solution, when mixed with methylated spirit, will not keep, nor will the sensitized tissue, for more than two or three days. This latter, however, can scarcely be thought a disadvantage, as the tissue can be so easily sensitized and quickly dried.

The sensitizing tissue should be effected by means of a wide brush, and a fair amount applied, evenly and smoothly, both ways of the sheet, to ensure no spots are left unsensitized. It will be found the best to fasten the four corners of the tissue by means of small pins to a piece of wood covered with a sheet of blotting-paper, otherwise the tissue may curl up and make this operation rather difficult. The tissue should then be pinned up by one corner with the pigmented side away from the light. As I have remarked, it will be dry in about ten or fifteen minutes.

Personally, I have used tissue sensitized by this method, both old and new pieces, as well as the special transparency tissue, and found it works equally well with each.

The formula is not exactly a new one, but I am not aware of its use for the carbon process before. It is, moreover, so delightfully simple, so easily worked and can be managed so completely by the average amateur, that, if adopted, carbon printing should become much more popular among photographers.

The amateur can now keep a selection of colors, and sensitize the tissue in such quantities and colors as may be required for the time being. If any readers care for experimentation, they might sensitize the tissue by the method now brought forward, and print through the paper backings of the tissue, for about three times the ordinary exposure, transfer and develop as usual. They may also try developing the tissue exposed in this same way, and develop without transfer, by using very hot water and sawdust, and the image, when visible, can be also carefully developed with a soft brush, or allowed to develop itself in the warm water.—*Amateur Photographer.*

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ANSWERING the request from one of our subscribers for a formula for a good ground glass substitute, we suggest the following :

GROUND-GLASS VARNISH.

Sandarac.....	90 grs.	103 gms.
Mastic.....	20 grs.	23 gms.
Ether.....	2 OZS.	1000 C. C. S.

Dissolve the resins in the ether and afterwards add—

Benzole.....	$\frac{1}{2}$ -1 $\frac{1}{2}$ OZS.	250-750 C. C. S.
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The proportion of the benzole added determines the nature of the matt obtained.

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CLEARING A REDUCED NEGATIVE.

The use of ferricyanide in local reduction sometimes causes a stain in the negative. This stain will usually be avoided if the plate is given about five minutes' fixing in a hypo bath testing 80° after reduction, and then thoroughly washed. But if it appears in the negative, it can be removed by immersing in the following clearing bath:—

Nitric acid....	30 drops.
Alum.....	60 grs.
Water.....	10 oz.

After clearing, rinse under the tap and hang up to dry. Before immersing in the clearing bath the negative should be washed *thoroughly*.

## PRACTICAL POINTS FOR NOVICES.

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Boiled water, when cold, is nearly as good as distilled water.

Weak sulphurous acid will remove stains caused by amidol developers.

All chemicals will act with considerable more vigor when warm than when cold.

Sulphite of soda in the developer preserves it, and prevents the film from staining.

An even temperature of about 70 degrees is most suitable for chemicals and dark-room.

Gelatino-chloride prints always dry a shade darker in tone than they appear when wet.

The face or film side of bromide paper can always be distinguished by its curling inwards.

Ruby glass chimneys are said to be unsafe when they have been in use a considerable time.

Amidol does not keep well in solution; eikonogen only a short time; hydroquinone and metol keep well.

A plate dried in a warm atmosphere will become more intense than when dried in a cool or draughty place.

Glycin is a very suitable developer when hard results are wanted; black and white work, copying and engravings, etc.

Greenish tones on bromide paper are caused by under-exposure, and by the use of too much bromide in the developer.

Hypo can be quickly dissolved by tying the desired quantity in a piece of muslin and suspending it half-way down in a jug of water.

Double tones on print-out paper are caused by the use of too much sulphocyanide, too little gold, or a partially exhausted bath.

When pouring from a bottle, always hold the label upwards and grasp the bottle from above, and not sideways. Stray drops will then run down the same track, thus preventing the hands or label becoming stained.—*Photographic News*.

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### STAINED NEGATIVES.

We all know how miserable a negative may look when badly stained. The stains are sometimes caused by a lack of sulphite of soda, or old pyro developer. When such is the case, the stain may be removed by immersing the plate in the following clearing bath:—

Water.....	10 oz.
Muriatic acid .....	15 drops.
Powdered alum.....	60 grs.

After clearing, rinse and hang up to dry.

If the stains are especially dirty and dark brownish yellow, they are caused by a dirty exhausted fixing bath, and there is no satisfactory method for clearing.

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

An Illustrated Monthly Journal of Practical Photography.

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries. \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

Remittances may be made at our risk, by Post-Office Money Order, Draft or Registered Letter, to the order of PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Subscriptions will begin with the circulating number at the time of their receipt, unless otherwise directed.

We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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VOL. XI.

BUFFALO, JULY, 1906.

No. 7

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## CHATS WITH THE EDITORS.

MANY of our readers may think we are registering a kick every month from the tone of these editorials; but such is not the case. Whilst it may be that we find fault with some things and criticise them, it must be understood that it is done in the interest of better education in our chosen profession. We do not enjoy the task of pointing out the shortcomings of others, for we fully realize that we have our own to look after and that often they are not looked after any better than those of others. But for several years it has been our ambition to see the photographers of this country improve their condition both financially and socially. Anything leading to this much coveted result will meet with our hearty support. So if we find fault and call attention to the shortcomings of them as a body of men, it must be taken in good part, and it is given in that way.

A case in point is the suggestion that at the conventions we have attended this year, there is a sad lack of success in what the conventions are intended to carry out, and that is the education of its members. The conventions are or should be for the purpose of educating its members in the making of better pictures and getting better prices for them. This year at one of the conventions we found that there were not two members that could tell what the fault was with their work after the judging had been done. We made it our business to accost each one, and ask what was the reason he did not get one of the prizes, why was it that he failed, and in what respect was his work poorer than his competitor? There was only one that gave a definite answer, and he happened to grab the judge before he could catch a train and get out of town and made him tell what his work lacked.

But it seems to be the custom at all conventions for the judges to make their report on the awards at the very last moment possible, and then make for the train as fast as their legs will carry them there to keep from facing the disappointed exhibitors. It is a poor judge that has

not the courage of his convictions. If he is afraid to back his judgment with a courageous explanation of why he rated one exhibit higher than another, he is not the man for the place. After he has sneaked out of town, how are the members that did not get prizes to know what they lacked in their work to "make good?" If the members cannot find what their faults are, what is the good of their going to the expense and wasting their time in going to the convention? They have learned nothing but the fact that some other fellow walked off with the prize.

We would suggest that the judges be required to be present on the first morning of the convention, and that they be required to rate the work as soon as the convention hall is opened, and make their report at the first session of the convention. We understand that there are some that will think it will take longer time to do this, or at least they will *say* it will take longer, but we know whereof we speak, for we have been judging convention pictures for ten years, and have never seen the time the entire exhibit could not be covered in three hours, and then have time to burn.

It is the custom now-a-days to have the judges from out of the state, and it is a good thing too, for then they are impartial, and not easily influenced. In addition to this, if they are required to get busy as soon as the hall is opened, they will have no time to talk to the members, and therefore cannot have any possible chance even to appear to be influenced. We do not say that they could be, but the idea is to absolutely prevent it if they so desired. The next requirement we should like to have placed upon the judges is that they be made to stay in attendance at the convention and be present at every meeting until the last meeting is adjourned. This is important. It makes the judge more conscientious in his judgments and he will do his best to be fair. If he has to face the music, he will not lose sight of the fact that he had better do his best. In addition to this it gives everyone a chance to know who the winning men are and what their pictures are like. At one of the conventions this year the prizes were announced at the last meeting, and we tried our best to get our eyes on the men, but found only one. The others had secured their prizes, and it being the last meeting and all other business having been transacted, there was nothing to keep them, so they went home on the first train after getting the prize. If the members have the opportunity to know these winners, they have the opportunity of asking them how they made the pictures that won the prize, and other questions that they should know, and which they never find out at the conventions as they are conducted at the present time. The average convention in this respect is not properly conducted.

We are aware of the fact that the claim is made that if the awards are announced on the first day, there will be considerable trouble caused the judges by the disappointed contestants. What if there is. It is our observation that there is nothing learned that is not driven into us. When we started to school, we did so with the old man standing in the front yard with a stick at least four feet long, yelling at us "If ye come back before skule is out ye will git licked." And it is the same to-day in our maturer years, there is always some power behind us pushing us to do things. It will be the same with the judges. After a few warm times with the members, the judges will learn to make their ratings with judgment, and know why they rated one exhibit higher than another. As it is there are many times when the judge could not tell why he rated

one exhibit higher than another, but he did it simply for the reason that it caught his fancy stronger. But if he knows that there is a power behind the throne to whom he must reckon, he is going to know why it was done, and knowing why, he will be in position to tell his exhibitors, and then they will know more than they did.

The claim is also made that the judges cannot get away from their places of business for three days. All right; let's get some one else that can. The world is wide and there are many suitable men who have the time at their disposal. It is not necessary that one man hold the entire fraternity in his palm. It is for the officers of the convention to provide the judges. You are paying the expenses of the officers and the judges, therefore you have the right to instruct your officers to do your bidding, and if they don't, elect others who will. You know what you want to learn at the conventions. Are you learning it? If not, why don't you have a say about the affairs of that convention and see that your officers provide the things you want?

Another claim against the awarding of the prizes on the first day is that the winners will leave the convention at once. That can be overcome easily. Although the announcement of the winning pictures should be made on the first day, it might be a rule that the prizes would not be handed out until the last day, and that any member leaving the convention before the second or third day forfeits his prize. If this is tried it will be seen that there will be but very few leaving before the convention is over. One other matter and we have done for this time. There are many of the conventions that have ample money in their treasury for the paying of first-class men to act as judges, but they seem to think it unnecessary to spend this money. It is a foolish plan for any gathering of men to try and save money. The treasury of any convention is no good if it does not provide interesting features for the members. The money laying in the treasury idle does no member a particle of good. And if any member wanted to retire from the association, he could not draw a cent from the treasury on his retirement. The only reason that money is there is for the benefit of the whole membership, and the only way to get that benefit is to pay it out for something that will do good. What is the odds if a good judge and lecturer costs two or three hundred dollars if the treasury can stand it? Don't be close in money matters, except where the treasury is not sufficient to meet expenses. A good judge will cost more than a poor one. A good judge is a man that looks at things from a broad view, and he has been a successful man or he would not be a good judge. Being a successful man, he figures his price in accordance with his success. The more successful he has been the more expensive he will be, and the more benefit he will be to the convention. Such a man travels in the very best manner, looking after his comfort, and comforts cost money, and the convention pays the bills, but if he is worth it, the convention is out nothing.

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## NOTICE BOARD.

### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

"THE LENS MAN" is another way for writing Ralph J. Golsen. Write him and see if we are not right.

THE claim for Hammer plates that they will not frill or stain in development during warm weather, if instructions are followed carefully, is upheld by the experience of those who have used them.

FOLMER & Schwing Co., Rochester, will be glad to send their 1906 catalog describing their cameras, among which we might mention their Graflex.

THE Cramer Dry Plate Co. have a unique ad in this issue with the catch-line "Are you at Liberty?" It is self-explanatory. Look it up.

WE have received copies of the prospectus for the Fifty-first annual exhibition of the Royal Photographic Society of Great Britain, to be held at the New Gallery, 121 Regent Street, London W., September 20th to October 27th, 1906.

The exhibition will be divided in sections as follows;

- I.—Pictorial Photographs.
- II.—Scientific and Technical Photography and its application to processes of reproduction.
- III.—Invitation Collection of Technical Photographs and Apparatus.
- IV.—Professional Photography.
- V.—Photographic Apparatus and Material.

It is the desire of the officers to make the exhibition international in its character, and anyone having pictures eligible to competition should send them for that purpose.

We have a few copies of the prospectus, also application forms, which will be mailed to our readers on application, or they may be obtained by writing direct to J. McIntosh, Secretary, 66 Russell Square, London, W. C.

NEW YORK City, the one ideal city of the world for such purpose, has now a practical and extensive SCHOOL of Photography. The metropolis is a SCHOOL in itself: In art or science, as in product and manufacture, the best the world affords, is there to be found; it is the home of many of our world famed photographers whose studios are an education to those who visit them. The scope of this incorporated institution of Photographic learning is of the widest, including both personal and correspondence instruction for Professional, Amateur or beginner who wants knowledge for either the making of money or for pleasure; the teaching of any known processes, or the use of any known product, camera, lens, accessory, studio, window or Aristo Lamp illumination for portraiture or anything relating to photography. The SCHOOL will teach complete courses or small courses of any part thereof separately, such as posing, lighting, developing, printing with any process, mounting, composition, etc., etc; also is the institution to be a bureau of information for any of your small photographic troubles or little annoyances, and price for such aid will be from \$2.00 up according to time required to set you aright.

Location of the SCHOOL in New York is ideal. Faculty and equipment are the best possible to be obtained. The SCHOOL will obtain for the pupil good room and board for \$5.00 per week. The President of the new SCHOOL is Milton Waide, who lately gave up his studio business at 164 Fifth Avenue, New York, to be head of the concern; he is known for his "one man method" system, and has been President and

Officer of associations; his personal interest is promised every pupil of the school; his method is available to those who desire it, but the school is to instruct in any and everything known to photography; the institution has arranged to obtain good positions for graduates through the labor bureau of the "Professional Photographers' Society of New York," under the head of Mr. Abel, Editor of the weekly "Photographer."

It is the earnest desire of the SCHOOL that you use it as a bureau of information now or at any time. It requests that you write fully of any difficulties which may confront you or any new photographic process which you may wish to try. Its location, faculty and advisers make it possible for reliable, accurate and superior aid. It promises to promptly write you in full, giving advice and telling you its low charge for help. You are asked to write the Milton Waide Metropolitan SCHOOL of Photography, Inc., 32 Union Square, New York City.

Amateurs and professionals visiting the city and those living in New York or surroundings are cordially invited to make the school their headquarters and to use the large dark room for changing plates, films, etc., without charge

FOR economy, try stamping your own cards with one of the Northwestern Stamp Work's stamps. Any design you wish. Write for descriptive circular, addressing Northwestern Stamp Works, St. Paul, Minn.

THE Kodak Dry Mounting Tissue is an excellent thing, which insures absolute contact without curl on the thinnest of mounts. It is a new thing. Better write for information.

MR. HENRY Reimers has sold his Minneapolis branch house to two former employees, Messrs. Kastenholz and Hauenstein, who will conduct the business under the name of Northern Photo Supply Company.

No change will be made in the Milwaukee house, which will remain in the possession of Mr. Reimers, and be under his personal management.

NEARLY every operator is familiar with the Dallmeyer Lens, and their celebrated "3a" lens for small work is used in many first-class operating rooms in this country. The firm of J. H. Dallmeyer, Ltd. of London, England and New York City, will be pleased to send full information regarding the various lenses which they manufacture, or it can be obtained through your dealer. Their advertisement will be found among the pages of this issue.

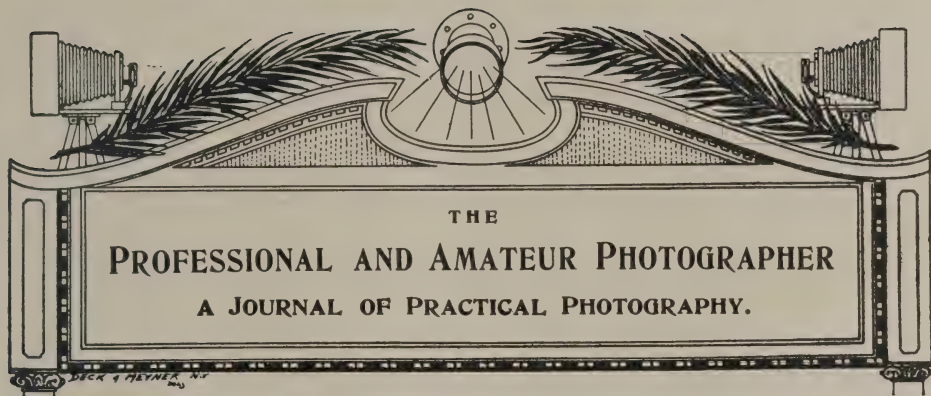
THE New Seneca Pocket Camera is one of the latest ideas of the Seneca Camera Mfg. Co., of Rochester, N. Y. Tourists and visitors should obtain a catalogue from their dealer or write direct.



Professional and Amateur Photographer.



PHOTO BY EMILIO LANGE,  
MEXICO CITY.



Vol. XI.

BUFFALO, AUGUST, 1906.

No. 8

## THE GREAT NIAGARA CONVENTION.

AUGUST 7TH, 8TH, 9TH AND 10TH.



PHOTO BY P. M. PRINGLE, NIAGARA FALLS.

WITHIN a few days from the date of mailing this issue the members of the Photographers' Association of America will assemble for convention at Niagara Falls. The officers of the Association, all men who have attained success in photography, have completed arrangements, which we believe will make it the most successful convention in the history of the Association. The program will be one that will be of particular interest to every one. It is the desire and intention of the executive board to have business matters discussed that will lead to a betterment of the financial condition of the photographer. In all lines of business and professions we find the successful men are those who attend their conventions, and particularly does this apply in the case of the photographer. We find men in this business whose names are known from one end of the land to the other. When we begin to enquire why their names are such household

words we find it is due to the fact that they have been making new things for so many years that everyone has arrived at the position where they expect new things from them all the time. These men keep their reputation simply by continuing their attendance at the conventions.

The complaint is sometimes made that there is nothing new at the conventions and that we are having the same things now that we had years ago. Quite true to some extent. But the critics must remember that we learn by constant repetition, and that it takes many repetitions to teach all of the people; some being slower to learn than others. The writer knows from personal experience that the same questions are being asked by the members of every convention held in the United States that were asked twenty five years ago; showing that the members are not ready for a new line of thought yet. When they are ready to receive a new thought or a new line of instruction there need be no fear but that they will have it. There has never been a time in the history of the world when we were not on the move upward, but we never make a move upward until we are ready for that move. When we are ready and in the proper condition to receive new thoughts and new instructions in photography we will have all we can attend to. But up to the present time, we are not ready for any very advanced moves in the line of instruction. What we need more than anything else is instruction in taking care of what we already have, and that is what the officers of the P. A. of A. have promised us for this year. It is to the interest of every photographer to go and hear for himself what is said. There will be something said that will fit every case. The successful men all admit that they owe more to the conventions than any other medium for their advancement in their profession. It will be the same with all others that want to be successful. Man cannot live alone. He must brush up against his fellow man, and a peculiar thing in human nature is that as soon as a man begins to talk to his fellow man, he begins to learn. All instructors agree that they learn from their own teaching. They have to study to instruct, and the mere fact of their having to talk to convey their ideas causes them to think, and to think and reason instructs. Now, let every one go that can, and after going let all make it a business to tell anything they can that will be of benefit to his fellow members. Do not sit back and wait for some one else to talk, but get right up and speak out. There is no one there of more importance than you. Every one has an equal right, and as soon as you realize that you are of the same importance as any of the others, you will begin to take an interest in the affairs of your association. If you go with the expectation of shaking every man's hand you will come away pleased. If you go expecting to find many faults, you will come away dissatisfied. What you take is what you will receive. If you take good thoughts you will come away with your measure filled to the brim with good thoughts.

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#### ENLARGING ON ALBUMEN PAPER.

By floating or immersing ordinary sensitized albumen paper on a ten per cent. solution of bromide of potassium the sensitive salts are converted into bromide, and the paper may be used for enlarging with the electric arc or solar enlarging apparatus. The exposures should be about five times as long as would be required by bromide paper.

## “JUST A FEW QUESTIONS.”

BY DAVID J. COOK.

Q. “WHAT do you do for a negative that is overtimed?”

The answer to the above question, which appeared in the PROFESSIONAL AND AMATEUR PHOTOGRAPHER for the month of February last, like many answers given in jest, comes near to the truth.

Should the photographer attempt to manipulate his plate without complete knowledge of the light's action and functions of each ingredient comprising the developing solution? Perhaps it were best that he “take a little physical exercise with a hammer, allowing the hammer to come softly in contact with the negative at a minimum weight of ten thousand pounds.” Such a course would, oftentimes, relieve the photographer of future annoyance and expense due to botched photographs, and, besides, may be the means of acquiring a reputation.

The writer clearly remembers his first attempt at manipulation, or rather in “monkeying” with the developer. It was during his very early apprenticeship. He was left to complete the development of two negatives while the proprietor of the studio answered a call from the reception room, and straightway made up his mind that something was radically wrong with those negatives. Sure! the proprietor was not duly sensible to the grave defects. The writer would show him, however, and he did. After trying what a little of this solution in the amber colored bottle would do, decided that what was needed the worst way was a little of that clear liquid in the round bottle, and then just to put the finishing touches on, a squirt or two of the fluid in the little bottle with the quill in the cork was added for luck. Fortunately, the proprietor, upon his return, was sensible to the great skill as displayed by the apprentice, and chucking the prize winners (?) in the waste paper barrel was all that was needed to set the budding genius to thinking. Swearing would not have done near so much good, and would have been superfluous. Depend upon it, no more meddling with the developer was indulged in, merely to see what it would do, and from this on progress was begun.

Don't monkey with a balanced developing solution after all tones of the image are out. If one catch the negative in time, however, before contrast is set, the negative may be saved.

Briefly, successful manipulation lies in altering the ratio of density to contrast. If the negative is overtimed, but little if any contrast exists. The half-tones and shadows follow the appearance of the high-lights almost at once. Clearly, then, anything which will tend to rapidly build up density, “blocking up” those parts of the negative representing the most intensely illuminated portions of the object, will increase contrast, and hence be of benefit to the negative. Also be it known that the longer the plate is developed (one receiving the maximum exposure) the greater the density and contrast. The photographer should, therefore, govern himself accordingly, and by using a strong developer (one strong in developing agent, Pyro) proceed to quickly develop density, prolonging

development until complete reduction of the silver salts, to the limit of light's action, is accomplished. Do not be afraid of developing an over-timed negative too far. The more it is over-exposed beyond the point of reversal, the less the actual density. Visual density is here no sure guide to completion of development.

The negative may now, after fixing, be reduced with a modification of the Howard Farmer reducer, one original with the writer: Potassium ferricyanide (red prussiate), metabisulphite and sodium thiosulphate, to the proper printing density, depending upon the kind of printing media to be used. If great contrast is wanted the negative may be fixed, washed and dried in the usual way, and then reduced as before, when dry. Negatives may thus be obtained that can hardly be told from one that has been properly timed and developed with a normal developing solution. In some instances, for special purposes, negatives treated in this way surpass those treated in the ordinary way. Of course, if the photographer know beforehand that the plate is overtimed, a cold developing solution may be used (cold retards chemical action, but only when the temperature of the developing room, utensils, etc., are of one uniform temperature). A few drops of a ten per cent. solution of potassium bromide may also be added, or the plate bathed in a solution of bromide before applying the developer, or all of these methods may be employed; but then if one knew exposure has been unduly prolonged, why over-expose?

To insure success several principles must be closely observed in manipulation as outlined. Development must be carried far enough so that the reducing solution may have something to take hold of. Do not take it for granted that a strong developer necessarily means a reduction in the amount of alkali used. Just so much developing agent (pyro) is needed to reduce so much silver salts to the metallic state, and a proportionate amount of sodium carbonate or other alkali to energize so much pyro. If the normal developer is strengthened by the addition of pyro a proportionate amount of accelerator is also required. And if the developing solution is made more concentrated by using less water than that called for by the normal developer, the amount of sodium carbonate should be the same as that used in the normal solution.

The maximum amount of pyro which may be used to advantage in developing a negative is six grains in the ounce of solution. The amount of accelerator (alkali) may vary, to this amount, from one and one-quarter to three times (dried or desiccated sodium carbonate) the weight (Apothecaries) of the developing agent, depending upon the make of plate used. An excess of pyro accomplishes no good and is merely wasted, while an excess of sodium carbonate serves only to unduly energize the developing agent, forcing it to act on all parts of the plate nearly alike and producing a fogging or veiling over of the image, and thus lessening the contrast and brilliancy between lights and darks.

Over-exposure destroys the contrast between blacks and whites—the light acting too much upon the silver salts and, in development, the tendency is to level up the tones. High-lights are therefore too flat, lacking sharpness and gradations, with shadows full of detail. Over-exposure tends to tone down the high-lights in the print rather than make them whiter.

*Professional and Amateur Photographer.*



SRA. CARMEN ROMERO RUBIS DE DIAZ.

WIFE OF PRESIDENT DIAZ OF MEXICO.

PHOTO BY VALLETO & CO., MEXICO CITY.



## HIGH KEY, OR LOW KEY—WHICH?

BY FELIX RAYMER.

AFTER examining the work made by some of the leading men of the times, an opportunity being given one to do so at any of the conventions held in the States as well as the National convention, one is inclined to the opinion that there are practically but two schools of photographic art in existence today, and they are what we might call high-keyed work and low-keyed work. One faction likes to have their work present an airy, light, fluffy appearance, whilst the other faction prefers to have their work in the low key, showing soft, low tones in the shadows and warm, flesh tints in the highest lights. After all, this is nothing more nor less than a matter of concentration and accentuation, on the one hand, and diffusion on the other. The low-keyed work is a class of work made by using a smaller opening in the skylight and concentrating the light at some particular part or parts of the figure, so that that part is more accentuated than all other parts. This leaves all of the lesser parts in a subordinated condition, so that they do not attract the same amount of attention that the accentuated part does. In addition to this the focusing of such a picture is managed in the same way. The focus is taken on some particular part or parts, and from that part into the lesser parts there is a gradual reduction of focus, so that the lower tones are even to the point of fuzzy, or entirely out of focus. This often gives a very pleasing effect, whilst on the other hand it as often is carried to the extreme and gives a very disappointing result. There should be no part of the picture that is so indistinct that one cannot know just what it is to represent, although there are times when we rather suggest certain things and not show them in actual effect. Suggestion can at certain times be given some things, and there be nothing in the picture to show the actual thing itself, but that is done by making something that is in reality in the picture do the suggesting. But in so far as the focusing is concerned, it is a better plan to have it reasonably well shown, so that there may be no mistake made as to the nature of the subject.

The school that prefers the light airy fluffy work, run more along the line of having everything in the picture of equal importance, believing that there is no part of the subject that should be hidden, or covered, all being equal. This class of workmen usually have plenty of light falling on the subject and do not make an effort to concentrate at any particular part, but rather to have a very gradual blending from the highest lights into the deepest shadows, and all of the shadows have received enough exposure to bring them up well illuminated. There are no deep, sharp shadows, all being diffused and soft.

The concentrated effects, or low keys, are obtained in but one way, and that is by confining the light to a small source. If the entire room is flooded with light it will be impossible to get deep shadows and strong high-lights. But if the light is made smaller and the subject moved up close to it so that it will only fall on the part of the face that is wanted in strong light and will not pass around the head and illuminate all parts equally or nearly so, the light will be of a low key, provided over-devel-

opment is not indulged in. If the negative receives the correct development every light and shadow will remain in its proper weight, and no part intrude upon another part.

For making low-keyed work I have found nothing better than an ordinary window. This is true for the reason that the source of light is naturally small, and to get the benefit of it it is necessary to move the subject up nearer to it than we would for the skylight. If the operator will bear in mind that the *size* of the light should be considered in the making of his pictures, he will have but little or no trouble in securing the best results. If the window is four feet wide, it would be the height of folly to try posing the subject the same distance from it that we would pose him under a twelve-foot sky-light. There is not the same amount of light coming through it that there is through the skylight, therefore we have to pose him nearer so that we will receive the strength of light it is capable of giving. In other words, if the source of light is four feet wide the subject should be about four feet from it. If it is twelve feet wide the subject should be about twelve feet from it, and so on. The small light will not pass over the subject and cover as much territory, so to speak, as will the large light. Therefore covering a smaller territory, it will leave a larger territory in shadow, hence the low key.

The large light passing over the subject and covering a larger territory will fill the room with more light, and filling the room with light, that light is bound to penetrate to all parts of the subject more or less, and the more parts of the subject covered with light necessarily the more illumination there will be, and the more illumination the softer and more airy the effect.

So much for the arrangement of the light and the posing of the subject. But there enters in another consideration, and one which the operator has to take account of if he is to do the very best work, regardless of whether it is a low key or a high key. It is the choice of background. It has been our custom to choose a ground that will harmonize with the predominating tone of the subject. If the subject is dressed in white, naturally the predominating tone will be light, or high keyed. If we choose a ground that is lower in tone, say dark or black, we are pulling against the predominating tone, and of course working out of harmony. The ground should be of a tone to correspond with the subject. This holds the entire picture in the one key. If the subject is dressed in black, the predominating tone will be black, and the ground should be dark or black. This holds the entire picture in that key.

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## PHOTOGRAPHY IN MEXICO CITY.

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BY CH. THEO. MASON.

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PHOTOGRAPHY is nowhere better represented than in the studios of San Francisco Street in the City of Mexico. Even with the best New York galleries in mind it is permissible to make this statement, and without fear of contradiction by any one who has considered the photographic art as practised in such studios as those of Valletto, Clark, Mora, Brinkman or de la Plata. Not only are these photographers men of large

experience and possessing that love and enthusiasm for their art so conspicuous in all first class "artists," but in every instance they are men of much originality of mind, and hence, without infringing on the ethics of their profession, have succeeded in imparting to their work that tone of freshness and new beauty which is highly essential in modern photography.

Before considering some of the leading galleries which are the attractions of the Mexican capital, it may be well to refer here to a prime agent that has, for many years, been the necessary medium between the manufacturers of the United States and the photographers of Mexico City. I allude to the American Photo Supply Co., of which Mr. T. R. Crump is the genial president and treasurer. A good supply house is essential to the progressive photographer, and in Mr. Crump's establishment the profession finds just that requisite emporium that its increasing needs must demand. Compared with similar supply houses in the United States, there is no reason to class this firm (a wealthy one) as holding an inferior place. Its situation in the art center of the capital and the care that has been bestowed in the arrangement and artistic display of its large stock, are both worthy of mention and admiration. Its show windows are one of the principal attractions of the fashionable thoroughfare on which this establishment is located. Here may be seen the best makes of cameras, the most popular kodaks and all the paraphernalia required in the execution of all grades of work, from the elaborate masterpieces of the gold medalists to the less important, but none the less interesting, productions of the "adelantes." Specimens of really high class work in the shape of photos are also the pleasing ornaments of these attractive *ventanas*. The house has long been the active agents of the most famous American makes of goods, and it is largely through its initiative spirit that Mexico has been made acquainted with these essentials to good photography. The Eastman Kodak Co., the Bausch & Lomb Optical Co., the American Aristotype Co., the M. A. Seed Dry Plate Co., the Rochester Optical Co. and the Nepera Chemical Co. are some of the houses for which Mr. Crump acts as exclusive agent.

But not alone are the efforts of the American Photo Supply Co. confined to the introduction and sale of the highest grades of materials to the photographers of Mexico, it has also, as an establishment, been of incalculable importance in advancing the artistic knowledge of a very large section of the community. Not only the amateur but the professional has learned much from Mr. Crump as an introducer and demonstrator of new processes and materials. It is only recently that through his personal enthusiasm two well known American agents (Mr. B. Eichelman, of the M. A. Seed Dry Plate Co., and Mr. W. P. Wentz, of the American Aristotype Co.) were encouraged to give in Mexico City much valuable information in regard to the proper manipulation of their important products. These demonstrations and lectures were enthusiastically received, and the most conservative photographer acknowledged the value of just such work as this which Mr. Crump is doing in Mexico.

Nor must it be forgotten that it is from the offices of this energetic house that the only Mexican journal of photography, *El Fotógrafo Mexicano*, is edited and circulated among a large number of subscribers in all parts of the republic.

Passing now to the studios in the art center of the Mexican metropolis, it may first be noticed that photography as a business must be a profitable investment in Mexico. Compared with the prices asked and obtained in the United States—excepting the New York Fifth Avenue studios—the advantage lies, I believe, largely with the Mexican photographers, and in few instances does it fall below the American average. The foreign colonies of the capital are all encouraging patrons of the photographic art which forms so deserving a feature of their metropolitan life. American, German, English, Italian and French features are largely represented in the show cases and in the *salons* of these leading photographers, but never to the exclusion of the native or Mexican-Spanish beauty. Fashion, as portrayed by the dark-eyed *Senoritas* of Mexico City, is often responsible, too, for the patronage bestowed on the photographers along Calle San Francisco or Calle de la Profesa. These streets are rendered additionally attractive by the brilliant display of photographs and enlargements in bromo of the very pretty women whose presence is the “crowning glory” of these Mexican streets between the hours of four and six. These ladies, who are all patronesses of the leading photographers, are attracted to these salons not only for the reproduction of their facial charms, but also, with feminine vanity, for the photographing of their prettiest gowns or the most recent creations from the hands of the hat maker and designer. In such cases it is just to the “artist” to say that he secures the happiest effects in the arrangement of such feminine accessories, while bestowing his most careful pains on the piquant features of his client. Examples of such work may be seen in any of the entrances on San Francisco Street or on the walls of the studios themselves.

These studios are on a par with some of the best in the United States. Without being elaborate, there is that appearance of elegance and comfort in the arrangement of their reception rooms which is so potent a factor in successful photography. Nothing is left undone to ensure the comfort of the waiting patron or to impress him or her favorably with the artistic ability of the photographer himself. Of the quality of his wares, a glance around the walls is sufficient to satisfy the most exacting sitter and critic, and in few other galleries have I encountered a more careful arrangement of samples or a better selection on *sujets*. Every class and size of mount is represented in these attractive *muestrarios*; while the variety of poses and in many cases the originality of treatment would reflect considerable credit on the best artists of the States.

Among so many really first class masters of the camera, it is difficult—and unnecessary—to designate here that one whose work is entitled to the *hors concours* of one's individual award. This, if we are to take as index the patronage bestowed on each, appears to be the general consensus of opinion. For it would be hard to say which one does the most flourishing business or whose work is entitled to preference.

Nor must this be taken as indicative of a “sameness” of work between the various studios on San Francisco Street. Each “artist,” on the contrary, has his distinctive individuality, and this, even to the unprofessional eye, is plainly indicated in the treatment of subjects. While there is little or no specializing (since all are general photographers), the results obtained by each are such as to differentiate very clearly the work of one from the other.



SRA. AMADA DIAZ DE LA TORRA,  
DAUGHTER OF PRESIDENT DIAZ.

PHOTO BY VALLETO & CO., MEXICO CITY.



In the photos by Mora, for instance, whose studio is at No. 4 in the second block of Calle de San Francisco, one finds that piquancy of pose and that thorough mastery of light which have earned for Señor Mora the gold medals of many a European exposition. He understands perfectly the various accessories of his art, particularly the accessory of drapery. In the posing of pretty women in character studies his arrangement of clothing is almost classic. A Mexican by birth and education, but a Spaniard by ancestry, he brings into his work that happy blending of character which distinguishes the Mexican of Spanish descent.

The Valletto brothers—Guillermo, Ricardo and Julio Valletto—are, perhaps, the three kings of Mexican photography. Certainly they would rank as high artists in any of the most famous photographic *salons* of Europe or America. Of long experience in the business and possessing that culture and knowledge which comes alone from foreign travel, they are men of large intelligence and of whom any capital may be proud. To visit their galleries and especially to converse with them is a treat to be enjoyed and remembered. They are all three true art lovers, not only of photography but of art in its general sense. This is manifested in the disposition of their reception room, a salon worthy of the best galleries of Paris or London. To the curio lover, the man who delights in old-fashioned furniture, historic relics or faithful replicas of ancient things, the Valletto reception room is "the place of places." Nothing like it exists in Mexico. Its polished floor, made of yellow inlaid wood, is a part of Maximillian's famous castle of Chapultepec; around its walls the wainscoting is of carved and gilded mahogany, fashioned, I am told, from benches used in the Inquisition chambers of New Spain. Its single table is a priceless gem, older perhaps than the Conquest, and justly treasured by its present owners. About the room are chairs and benches of old Holland make, the seats and backs of stamped and figured leather. On the walls are replicas of ancient weapons, a genuine sword of Philip IV, with gilt handle and Toledo blade; and copies of daggers and poignards of the twelfth and fourteenth centuries. A steel target, weighing 25 pounds, and worn in the fourteenth century, is another article of cherished care. Of the Valletto work there are three notable examples here, a portrait of President Diaz, a masterpiece of photographic art, a group of girls' heads on convex glass, colored, and a woman's face in profile.

This reception room is on the second floor of a large building on San Francisco Street. On the floor above, the entire space has been set aside for the various departments of the Valletto galleries. Here, too, are the posing rooms, lighted like most Mexican galleries from the side, and equipped with the most modern instruments and with the apparatus for artificial (electric) lighting. It is of this latter that I would like to speak, or rather of the work produced by it. Two examples may be seen in the Valletto galleries that are masterpieces in their way. One of these represents a girl kneeling at a *prie dieu*, attired in flowing gown and veil; in one hand she holds a lighted candle, in the other a book of prayer. The light from the taper falls upon her upturned face and on the page before her, touching here and there her veil and robe, the surrounding room in shadow. Nothing could be more masterly than the handling of the soft taper light which floods the figure and gives emphasis to the supplicating pose. The other example is that of a gentle-

man in a library, reading by the subdued light of a tall shaded lamp. Here, too, the light is concentrated on the open page, and to a less degree, on the face of the subject. In the background are the dim outlines of the library shelves. In both instances the lighting of the photograph is so adjusted as to give the appearance of actual illumination by the lamp or the taper. No such work, I am told, is to be seen on this side the Rio Grande, and by it alone the Valletto brothers might claim their standing as artists of the first rank.

The Napoleon Galleries, located at Profesa 7, is another typical example of an up-to-date Mexican studio. Without boasting the unique salon of the Valletto studios, there is here an appearance of homelike comfort in the reception room which the public appreciates. On the walls are splendid specimens of work done by the firm and through which it has earned its name. Mr. de la Plata, the presiding genius of the place, is a man of genial presence and highly respected in his profession. His work itself is beyond all praise.

The Clark studio is another citable example of what has been accomplished in the photographic line in Mexico. It stands at the upper end of the Alameda—the prettiest section of the city—and is equipped in the most modern style. An American by birth and possessing a full share of American versatility and indomitable energy, its proprietor has brought to bear into his business that understanding and go-aheadness so characteristic of the race. Nothing but first class work is permitted to issue from his studio, and few but first class people are photographed in it. Indeed, so exclusively does he cater to the “upper ten” that a collection of Clark photographs (to take an English simile) might well be likened to Burke’s peerage. None but the elect may enter there!

In Mr. Emilio Lange, of Plateros Street, photography has one of its most capable exponents. A native of Sweden, he has made the republic his adopted country, and in the excellence of his work has done much to advance the artistic life of its metropolitan city. He is today in the front rank of his profession, and although not long enlisted he has surpassed many of his older confreres both in the volume and artistic merit of his business. From a recent “appreciation” in the *Herald of Mexico City*, I cull the following remarks: “In 1888 Mr. Lange graduated in civil engineering from one of the foremost universities of Sweden. Immediately afterwards he took up photography, and has always made it a feature of his business to keep in touch with the progress made in his profession in the principal cities of the world. Thus upon the opening of his studio he was in a position to equip the gallery with all the very latest and most modern improvements, and to give his customers the benefit of his up-to-date methods. His studio occupies the entire top floor of the building in which it is located and is divided most conveniently into reception rooms, corridors, toilet rooms and galleries, besides rooms for the retouching, printing, toning, washing and finishing of the pictures. A special feature, and one that has met with great favor, is the family reception room, which is set aside for families or parties wishing privacy. Electric fans and all modern conveniences are provided. All in all, more than \$30,000 (silver) was expended by Mr. Lange, and it is no more than just that he should receive a large share of the better class of customers.”

Mr. Brinkman, of the Alemania galleries, has added his share to the advancement of photography as an art. His studios are among the most interesting and best equipped in the Mexican capital. They are spacious, handsomely furnished and well stored with photographic treasures, all bearing the hallmark of Mr. Brinkman's individuality. A master in every branch of his profession, he is especially so in portrait work and in bromo enlargements.

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## POINTLETS AND TIPPLETS SUNG TO RAGTIME.

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BY YOUR UNCLE KRIS.

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It isn't "every one that's called" that delivers the goods.

# # #

Notice the way the old man is bent, and then look at the kid, you will find he is inclined the same way. Take notice, "Dads," and you will be surprised at the lessons you are teaching your boys.

# # #

At this stage of our existence, chivalry must come tagged, or it will not be recognized. Times do change and people with them. Or is it the people that change the times?

# # #

Did you ever see a man that did not say his line of work was the worst ever? Yet have you noticed how close he sticks to that line of work. And he also says he will never allow his son to follow in his steps and continue the same business, but when that son joins the ranks, and insists on being as his "Dad" is, have you ever noticed the grin, that spreads over the old man's face? It never fails.

# # #

It does not require any genius or talent to say mean things of another, for the meanest, lowest type of human being can do that; in fact, it is easier for that class of human being to say mean things than it is for the better class. The low class is at home in saying mean things, and can handle the subject better than one that has to lower himself to do these things. It takes both genius and talent to give another credit for what he has done, and to say good things of him. It takes a good man to say good things, and a low, mean man can never hope to reach to the heights necessary to say them. But the good man can descend to the depths of meanness necessary to say mean things.

# # #

We all have our faults; if we did not, we, like our Savior, would be taken to a better place than this earth. When we get so good that we never sin, God will find another use and place for us. Perhaps make us instructors of the angels.

# # #

As a rule, a jollier is our most expensive friend, and his jolly is worth just what you pay for it.

There is but one person that a woman can never educate, it matters not how patient and persevering she may be. That is her husband.

# # #

It takes a wise father to tumble to his own son. The Dad can tell all about the other fellow's son, and what devilment he is in, but his own boy can slip off and go in swimming, and the old man never know the difference; and yet both come home with wet hair.

# # #

Some people consider the cost of being good. If it is cheaper than the cost of being naughty, they are good.

# # #

In the ranks of all the learned professions there are those that have spoiled the intentions of the Lord, to make a good farmer, or blacksmith, by taking up one of the professions.

# # #

"Now, Johnnie," said the teacher, "you may try your hand at writing a short story."

A few minutes later Johnnie handed up his slate, on which was written, "Us all loves our teacher."

# # #

It is an absolute impossibility for a man to stick to the truth and talk about himself all the time.

# # #

Old Lady: "Little boy, aren't you ashamed to swear that way?"

Little Boy: "Yes'm, but you see I am jest learnin'. You jest oughter hear my Dad."

# # #

I was talking to a lady friend the other day, and she made the remark that "she understood that in all of the large hotels they were decorating the dining rooms with palms." This I could not deny, for I have noticed that in all of the hotels I have ever stopped, be they little or large, the dining rooms are decorated with palms—the waiter's palms.

# # #

Some people have a faculty for talking gloomy things. Well, it is easier to talk hard times than it is to do hard work.

# # #

I never saw a man that was always complaining at his job that held the job for a very long time. There are too many that will not complain for the employer to have to put up with the kicker.

# # #

Many a fellow has made his mark by having made a mark of some other fellow.

# # #

Cash is the face lotion that can beautify even the plainest face.

# # #

Hot air is always succeeded by a cold wave.

## THE ART OF PORTRAITURE.

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BY F. C. TILNEY.

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THERE is no branch of art that makes so wide an appeal as that of portraiture. The fact is very obvious, for it takes little consideration to understand that no other branch can possibly have such strong social claims upon the community. Moreover, these claims, extraneous to art itself as they are, are more likely to grow stronger than weaker in the future; of that every sign of the times holds a promise. Folks will always be interested in presentments of themselves, their friends, and their heroes. They always were.

### THE STUDY OF ART.

THERE is more than the mere difference of method that separates the artistic photographer from the portrait painter. In spite of various attempts at a confusion of terms—attempts undertaken by a few admirers of the former—the fact remains unshaken. Should there be a man here or there who claims to be both, he probably does not do so in a professional sense. The difference lies here: The portrait painter is a man who has studied art—its principles, its practice, its history, and its traditions. He has also studied enough of optics and chemistry to serve his purpose. The photographer, on the other hand, has studied—or, at least, we will be charitable enough to assume that he has—optics and chemistry, and sufficient of the principles of art to serve, as he hopes, *his* purpose. But this is not a fair exchange, even granting an equality of success in study on either side. The photographer is in the worse position, because to him artistic merit is incomparably more indispensable than is scientific knowledge in these days when the perfection of apparatus and material is not his responsibility, but that of the manufacturer.

### THE STUDY OF MASTERPIECES.

DOES it not behoove the photographer, then, amateur or professional, to come at that more elusive part of his equipment by any means in his power? The portrait painters of to-day have a quite reverential admiration and regard for their forbears in the art—the old masters of painting. To the most mature and catholic of them that regard is what Shintoism is to the Japanese. Photographers, however, have a way of thinking that they know better. Upon compunction a modern master may occasionally win a raising of the cap from them, especially if he be thrown in their way as an exhibition judge, or if he volunteer a tribute of praise to camera work; but the old masters are safe from sneers. It is a lamentable state of things; not to say suicidal. Presuming that old work is difficult of appreciation to the uninitiated, its lesson can, however, be learnt through the medium of the modern master who has assimilated them, and it is here that a back door may be found admitting to artistic merit for all who have not had opportunities for systematic training through the more ordinary and elaborate portals. But does the photographer—a few exceptions apart—avail himself of this chance? Does he, as a rule, approach the painted portrait in that mental attitude which would elicit its lessons? It is to be feared that he does not. And yet there have always been painters willing to speak of the convictions and preferences, the expediences and principles, that experience, failure and success have formed. From Leonardo downward this has been so. The very last to take those into his confidence who will, is one whose name is familiar to all as a leading light in

modern portrait-painting. Camera portraitists are recommended to give him a hearing, and to make an intimate acquaintance with the great works to which he points.

The Hon. John Collier has issued a handsome quarto\* that teems with valuable suggestions, besides many aphorisms and axioms that the photographer would do well to lay to heart. The volume is adorned with forty-one illustrations in color and half-tone, of which the printing leaves little to be desired. It will astonish many, especially the votaries of a diffused focus and "sketchy" backgrounds, to learn that the author confesses himself a realist, and raises the cry, "Back to Holbein!". A more pronounced antithesis to smudge and fuzz than Holbein it would be impossible to find. The Hon. John holds "that the first object of the artist should be to give faithful likenesses of his sitters, and these likenesses should be characteristic—that is, the sitters should be wearing the sort of clothes they wear in real life, and should be in the sort of attitude that they are wont to assume. If there be any accessories, they should, at the least, be not incongruous. The background should represent a fairly likely place for them to be in, if it represent a place at all."

#### THE FITNESS OF CLOTHES TO SURROUNDINGS.

Whilst realizing that the question of costume is one of the greatest trials, he thinks that the temptation to clothe sitters in fancy and picturesque garb should, as a rule, be firmly resisted. The clothes of men to-day present the greater difficulty; but shooting clothes are often inoffensive, and some uniforms not impossibly gaudy. Furs are quite pictorial; but it always gives the author "a shock to see a gentleman sitting down complacently in his drawing-room in a heavy fur coat that he would certainly have taken off as soon as he came in doors. If he be so attired he had better be nowhere in particular, or else out-of-doors."

There is one point upon which the painter is evidently at a greater disadvantage than the photographer, and this is the matter of indoor portraiture as opposed to studio work. It is made quite clear that the painting of portraits in an ordinary room is hedged with such difficulties for the artist as to make the practice all but hopeless. "Theoretically," says the author, "I should like my sitters to be placed in an ordinary room, if possible one of their own rooms, so that they should be portrayed as their friends see them." Against this, however, there are many objections. To begin with, the light that falls from a point higher than the ordinary dwelling-house window is more becoming to the sitter, defining the features pleasantly without distorting them. Further, it fatigues the sitter less than the light which strikes more horizontally into his eyes. Then, as the poor painter finds it necessary to walk backwards from his work, the ordinary room does not possess distance or convenience enough to enable him to judge his work properly. Again, if the artist stands he gets a quite impossible view of anyone sitting down, when all the perspective becomes absurdly steep. All these objections, however, melt before the photographer. His operation is not protracted enough for the eyes of the sitter to become dazed; the perspective troubles may be overcome by lowering the camera, and as for the inferiority of the effect from a low source of light—well, photographers can use a raised artificial source.

#### BACKGROUNDS.

Some very pertinent observations are made upon the subject of backgrounds. Since the author has to abandon perforce the ideal backgrounds that a room might be expected to furnish, he is naturally very chary of mere inventions, but he has no objections to leaving out. In full-lengths there

\* "The Art of Portrait Painting," by The Hon. John Collier. London: Cassell, 10s. 6d. net.



PHOTO BY MORA,  
MEXICO CITY.



must be a floor, "and the floor seems to demand walls, and the walls look very bare without some furniture, so that we are almost driven into constructing at least a plausible room." Repeating "almost" he then instances certain pictures, for example, the "Admiral" of Velasquez in the National Gallery, wherein a tangible floor fades off into space without seeming absurd.

Of that most convenient article, the curtain, as a background, and also of the "unfortunately popular" tapestry, he urges a discriminate use, since their very convenience has rendered them hackneyed.

"But when all is said and done, perhaps the best background is a tone that represents nothing in particular, only it must be just the right tone, and I, for one, have the greatest difficulty in inventing this right tone." (Now the photographer has only to let his roll down, and there it is! No worry!)

As to accessories, they must be natural. The sitter's own chair, or one in which he feels and looks at home, is essential. A man should not hold a book if notoriously he reads nothing but the daily paper, and so on.

The following, apropos of groups, are surely wise words:—

"Harmony of line and mass and color, which are the essentials of our art, unfortunately cannot be defined. Most people have some feeling for them, and artists ought to, and generally do, possess this feeling in a specially high degree. It can undoubtedly be improved by practice, and by the study of fine examples; as to what are these fine examples there is a fair consensus of opinion."

The examples that appear in the book are fine enough in all conscience—"The Civic Guard" of Van der Helst, with twenty-five figures; the "Syndics," of Rembrandt, with six; and "The Company of St. George" of Hals, with eleven.

#### TROUSERS AND ARTIFICIAL LIGHTING.

Upon the subject of artificial lighting Mr. Collier is particularly hopeful, giving it as his opinion that the modern man is as well known to his friends by artificial light as by daylight, and that there is no reason why the daylight aspect of him should always be represented. Greater freedom in this direction is therefore advised for the courting of greater advantages. Of the use of cast shadows also he is an advocate, following thereby the tradition of Rembrandt, whom he thinks, nevertheless, carried the dodge too far. For the suppression of a pair of trousers, "the most hopelessly unpictorial article of clothing that has even been invented," the cast shadow is the simplest means, but it must be one actually produced, and must not appear an arbitrary arrangement of light and shade. It must be given with "more or less of an edge, and with some definite form. But however the effect is produced it should look natural."

The author treats also the question of scale, deprecating heads larger or but little smaller than life. Whilst admitting that the larger the size the more vigorous and striking the portrait, he adds, "I dare say we should all be more impressive if we were a good deal bigger. But being the size we are, I think our portraits ought to represent us as of that size, and of no other." It is to be hoped, indeed, that those colossal masks that we occasionally see squeezing through a mount will pass away. They shock one like those expansive visages that bent over one's pillow in the days of nervous childhood. The undersized heads have the reverse effect; they are contemptible—mere mannikins—unless they are small enough to put the human standard out of mind.

As will have been seen from the quoted extracts, the author writes with firm conviction and honest forthrightness. Of "high falutin'" there is none, yet it would have been easy to drop into, with such topics as he finds. A wholesale discrimination characterizes all his opinions, and it is refreshing to hear, from one who has known the darlings of the critics, such sober and

unbiased estimates as he makes of the art of Whistler, for example. Whistler without hysterics is something new in print.

A word should be said as to the three-color reproductions of the pictures, since this venture is one of the first that takes the matter seriously enough to come forward with color prints as "documents" for reference. On the whole, then, they show that steady improvement is still going on in this method, Moroni's "Tailor" being the best, perhaps, because it offered fewest difficulties. In some, however, the usual draw-backs appear; the "twang" of color over all, and the hot outlines that do duty for narrow shadows in flesh.

The author himself is not quite free from our carping. He frequently drops into the common error of using the word "technique" when the less generic one of "execution" would better give his meaning.

To conclude with his own last paragraph, so full of valuable admonition: "But if we are always trying to be clever instead of endeavoring to represent more and more truthfully what we see, we shall most assuredly degenerate into mannerism, which is the grave of art."—*British Journal of Photography*.

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## DARK ROOM DIALOGUES.

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### LAWSON GETS A LESSON IN DEVELOPING.

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"I'M SICK of it," said Lawson, as he threw a wet negative into the packing case that served as the dark-room dustbin. "I'm sick of it, and would sell the whole caboodle to-morrow if I could get a buyer. I did get a few decent negatives when I first had the thing, but now I only seem to go from bad to worse."

There was silence for the space of ten minutes. The red lamp on the table gave a feeble glimmer, but hardly enough to enable anyone to make out more than that a man in his shirt sleeves was attempting to develop a plate. Much anxious peering, first at one side and then at the other, and a second plate was plunged into the hypo and the gas turned up.

A knock came at the door; a cry of "Who's there?" brought the ungrammatical but not infrequent response of "It's me," and "Come in" led to the entry of two persons who were evidently familiar with Lawson's domicile and habits.

"Well! How are your holiday negs coming out? All right. Eh? Lucky dog to get three weeks in Switzerland when other people have to put up with a fortnight in Bognor. Something for the exhibition? What luck?" The speaker was one of the newcomers, a brisk little man with a short beard who fired off his questions without waiting for a reply.

Lawson looked at them gloomily as they sat down on the edge of the bath—for the room figured in a dual capacity—filled a pipe with surly deliberation, and only when the little man had repeated his enquiry about luck, replied "Rotten."

He swished the hypo dish as if it were responsible for his failure, sending most of its contents over the carpet, and fished out from its inky depths the plate he had just put there. "It's the best of a bad lot," he remarked as he looked through it. "What's the matter with 'em all? I've used pyro soda and metol, and now I have got some rodinal, but they're all alike, only worse. Do you think the exposures are wrong, Oliver, or what?"

The little man looked critically at the negative that was handed to him.

"I should call it over-exposed," he said. "It's thin and poor and foggy enough. What exposure did you give? Did you make a note? If you have

got another plate of the same subject I should use pyro soda, and give it a good dose of bromide. Plenty of pyro. The subject is all right. It's a pity it is so thin, but you can't expect to get density with rodinal."

"Did I make a note? What's the good of making a note of exposures when you have to give everything the same? I have got another of that subject; two more, in fact, as I rather liked it myself, and I was not sure if that horse's head had not moved. But they must all be alike, for I can't alter my shutter, and should not know what to give if I could."

The little man took off his coat and foraged about amongst the bottles and shelves till he found what he wanted, and set the pyro-soda solutions and some ten per cent. bromide beside the red lamp.

"What strength ought I to use?" enquired the photographer.

"Oh! Double the pyro and half the soda, and then add a couple of grains of bromide for each ounce."

The third member of the party, a tall sunburnt man who had merely nodded to Lawson when he came in, but had not spoken, watched the proceedings very closely. So closely that he was compelled to take his pipe out of his mouth to do so. He had given a kind of amused attention to the operations, and if he was silent, at least seemed sympathetic when Lawson expatiated on his woes. He saw Oliver rinse out the dish and put it before his friend, he saw the pyro and other solutions carefully measured out and mixed up, and at the proper moment put back his pipe and turned down the gas.

The plate was developed. Fascinating operation that every photographer talks such a lot about, and no one comprehends. Who was it that said if he could not watch his plates develop photography would cease to have any attractions for him? Whoever it was, Lawson and Oliver appeared to hold similar views. The image seemed in no hurry to display itself, and after a minute or two Lawson—at his companion's suggestion—added more soda. Again the two heads bent over the dish, and soon afterwards the plate was turned round, for the sky had made its appearance on the bottom half, and, of course, no one could see to develop a plate that was upside down. That in itself would be enough to cause reversal. Development proceeded slowly, and the plate was taken out and looked at more than once, although it was clear that it could not be finished. Still, they were able to pick out different details. It was a pleasing little snapshot, a picturesque Swiss street, a diligence and horses in the foreground, behind them a wooden church, with distant mountains beyond. A good twenty minutes elapsed before the plate was put into the hypo.

While it was yet only partially fixed it was removed for examination.

No! On second thoughts, Lawson's remark had best go unrecorded. It would be a pity to sully the first page of the "Dark Room Dialogues." It will suffice to record the bare fact that the negative was worse than any of the others.

"No doubt about it this time," said Oliver. "Gross over-exposure. We must try some old developer for the next. Just bring out the image and then build up all the density we can. It's the best we can do; but it is a pity you did not stop down if you could not alter the speed of your shutter. Still, we'll save this one. Don't pour that developer away."

Preparations for the last of these three plates were being put in hand, when the sunburnt man, speaking for the first time that evening, said: "Look here, Oliver. You've spoilt one of 'em. Lawson admits spoiling all the rest he has done, so far. It's my turn."

Both seemed glad enough to hand over the responsibility, so the sunburnt man reached out for the rodinal, and proceeded to dilute half a drachm of it with a couple of ounces of water.

"There's the bromide," and Lawson passed the bottle over.

"You are surely not going to use rodinal!" said Oliver. "They are thin enough, aren't they?"

The sunburnt man said nothing, but pushed the bromide on one side, relit his pipe, groped about for a vulcanite dish, and turning the gas right out and the light in the red lamp down to the merest glimmer, looked at his watch, slipped the plate into the dish, poured on the developer and covered it all with the second dish. He sat on the edge of the bath, rocking the plate, and puffing vigorously. His companions discussed the probability of "saving" some of the plates Lawson had already developed, by means of various intensification processes, with which Oliver in particular seemed to be very familiar. Once or twice the sunburnt man looked at his watch, turning the light down again after doing so, and finally the sounds indicated that he had poured the developer into the bath and was rinsing the plate under the tap. The negative was put into the hypo, but even then the room remained dark for some minutes, but at last he lit the gas, looked at the result of his handiwork, and passed it over to Lawson.

"Well, I'm hanged. Why! It's a capital negative," was that enthusiast's comment, as he passed it on to Oliver. The latter spoke not, but nodded his head with the air of a man whose advice had been taken, and had turned out sound.

"I'll just tell you what it is," said the sunburnt man, as he took his pipe out of his mouth and stood up to emphasize his remarks. "The sooner you chuck that bit of red glass where you've chucked most of your plates the better. Your exposures seem all right, Lawson, but you two fellows pored over the plate in front of that lamp till it could not help but fog; and the longer you took over development the worse you made 'em. Lawson seems to me to have been under-developing all along, the light is very deceptive, and he has chopped and changed his developers until he had no idea how long they ought to take. I've been using rodinal for these very plates, and happen to know that at this sort of temperature a quarter of an hour is as near right as can be. You fellows have been reading some of that rot in the journals about 'mixing developer with brains.' It may be all right with some brains—watery ones."—*Photography*.

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#### "FOGGED NEGATIVES"

Many negatives are through some oversight or accident fogged just a trifle in the shadows. This causes a shadow that lacks in purity and richness. There are few good operators that like to have such a negative finished, and yet there are many times when it is out of the question to secure another sitting from the subject. Where this is the case, if the negative be slightly reduced, the shadows will clear up and the prints be clear and crisp as could be asked for. A badly fogged negative can only be broken, but where it is only the deepest shadows that are affected, if a reducing bath is mixed as follows, and used, the results will be all that could be asked for:

- |                              |             |
|------------------------------|-------------|
| A. Water .....               | 4 OZ.       |
| Hypo .....                   | 2 OZ.       |
| B. Water ....                | 4 OZ.       |
| Ferricyanide potassium ..... | 120 grains. |

After dissolving add both solutions together, and immerse the plate in the bath until the shadows are clear of the fog, then quickly remove to the tap and wash thoroughly. The plate need not be washed after coming from the fixing bath before reducing. The operator should handle the plate quickly, as the action of the reducer is quite rapid after it begins to reduce the shadows, and unless the plate is removed at once to the wash water, reduction of the half-tones will take place, thus destroying the delicacy of the negative.

## PRINCIPLES OF ARTISTIC PHOTOGRAPHY.

BY A. J. ANDERSON.

### COMPOSITION.

IN CONSIDERING design in monochrome one has chiefly to deal with lines ; actual lines, such as those given by a railway line ; outlines, which are the unseen but strongly felt lines which surround masses of dark and light, or which bound important or clearly defined objects ; and, last but not least, the line which the eye follows when passing from one noticeable object to another.

As we remarked, it is very important to secure a good and pleasing design in composition, but there are other principles of composition which are of no less importance. The first of these principles is

**PRINCIPALITY.**—In a landscape there should be one object that is more noticeable than the rest, either in tone, position, or definition. In a group one person should be most prominent. This chief object should form the keystone of the picture, and all other objects should be subordinate and harmonize with it.

If you read that delightful book, "The Cardinal's Snuff Box," you cannot but notice how nearly the artistic quality of the book is ruined by Mrs. O'Donovan Florence. Peter is the principal character. The Duchessa is his heroine, his ideal, his aim. The Cardinal, Marietta, and even the piglet are all subordinate characters, connected with the man and the attainment of his heart's desire, and necessary to the completeness of the picture. But when Mrs. O'Donovan Florence appears on the scene, she at once takes the stage, and the rest become subordinate characters, merely supplying subject-matter on which she may exercise her wit. Remove this aggressive Irishwoman from the book, and at once you establish the principality of the chief character and give a feeling of unity and harmony to the story. Without Mrs. O'Donovan Florence "The Cardinal's Snuff Box" would be one of the most graceful and dainty bits of literature ever written. This is an illustration of the fact that if you have two objects of equal importance in your picture, you divide the attention of the onlooker and destroy the unity of the picture.

On the other hand, take last week's example of a feeling of unity, in the picture of the haymakers and soldiers, being established by the fact that some of the haymakers on one side of the picture are admiring the soldiers, and some of the soldiers looking at the haymakers. If you were to depict all the figures as of equal importance, the eye would wander from one to another, giving an impression of weakness. But place a subaltern carrying the King's colors towards the centre of the picture, and at once you have the principality which gives strength.

It is impossible to point out which should be the principal object in a picture, because this depends on the impression which the picture is intended to convey to the onlooker. In painting a picture of the Jungfrau, one might place a group of tourists in the foreground, provided one kept them unimportant in tone or depicted them looking at the mountain. This would help to make the Jungfrau important. Or one might paint an idealistic picture of the "Jungfrau," with an accent placed on a young wife seated beside her husband, and her mountain namesake as a background.

In many of the greatest pictures the principal object is not always easy to detect ; but in all great stories, or poems, or pictures you will find there is some object or figure that is more important in character or delineation than the rest.

Mr. Antony Guest has often pointed out in this paper that there should be one principal high-light and one principal shadow, and that these should fall close together. I do not think the high-light need necessarily be the lightest in tint, nor the shadow need be the darkest shadow ; but from their place and juxtaposition they should appear to be the highest light and darkest shadow. These should fall on or near to the principal figure, thus helping to concentrate the attention.

CONTINUITY.—Another important principle is this—continuity is pleasing and restful, and helps to make the picture one harmonious whole. Some of the modern sensational writers delight in breaking up their characters into two or three different groups ; each working in different places. They write a chapter about the doings of one group ; break off abruptly and write about another group ; break off again and carry us to the doings of the third group ; and so on. Eventually the plot works out all right, but the method of unfolding it is jerky, laborious, and distressing. The more literary modern writers, Crawford for example, even though they carry the reader from one set of characters to another, do it in such an easy graceful manner that the feeling of continuity is not lost.

An avenue of trees, or a path through a wood, is an example of continuity ; and the perspective of the trees, each different in form, gradually receding, is certainly pleasant and satisfying.

A conical hill rising out of a level plane may be very interesting, but how much more pleasant to the eye if it form the advance guard to a mountain range.

Photograph a river running diagonally across the picture plane, so that the high banks hide all but a pool to the right, and one to the left ; and you cannot but feel that your picture would have looked better if the connecting stream had been visible.

Break up your pleasure-seekers into groups around their café tables, by all means ; but arrange the different groups so that there is something to carry the eye from one group to another ; a waiter bringing absinthe, or even a coquettish glance thrown from one table to another might be quite sufficient to secure continuity.

In pictures of sheep and cattle the greatest care must be taken to secure continuity ; and the successful photography of an un-self-conscious group of peasants or fishermen is still more difficult in this respect.

In criticizing one's own photographs, it is always wise to ask oneself whether the arrangement of the different objects is as continuous as the unfolding of the plot in a literary novel, or whether the objects are broken up into unconnected groups like the chapters in a shilling shocker.

REPETITION is one of the most important principles in composition. Sometimes it is necessary to employ repetition to convey an impression or to emphasize a meaning. Sometimes it is desirable to use it simply to create a feeling of pleasure.

Repetition may be used to express continued progress : "Half a league, half a league, half a league onward" conveys a meaning that could hardly be expressed in other words. The passing of a battery of the horse artillery gives an impression of irresistible forward movement that a single gun would fail to give. The row of poplars on either side of the road lead onward to the distance. The church pillars seen in perspective lead onward to the altar.

This form of repetition, however, requires careful handling, lest it suggest monotony. The different attitudes of horses and men in the battery, the different shapes of the poplars, would prevent monotony. The church pillars, even though similar, only lead the eye up to the chancel, which is entirely different in form. If a gentle forward movement be aimed at, an old bridge is a good example, for the different height and span of each arch removes all feeling of monotony and weariness.

Professional and Amateur Photographer.



PHOTO FROM NAPOLEON GALLERY,  
MEXICO CITY.

On the other hand, if it be desired to suggest monotony and weariness, monotonous repetition will suggest it. Picture a tramp-woman, wearied to death, crouching beside a road, with her tired husband standing beside her and trying to urge her on ; and think how much more forcible and convincing the picture would be if the road were level and straight, edged with ditches, and fringed with monotonous poplars, leading onward through a flat, hedgeless country into the unknown.

Repetition is useful to drive a point home, or to emphasize a meaning : "Oh, I'm tired ! I'm tired !" is much more forcible than "I'm tired." But this kind of repetition must be used very sparingly, and it must only be applied to very important points ; otherwise it degenerates into reiteration, which is very trying and nauseating. A good preacher may repeat a very important sentence twice, in order to drive it home. A bad preacher will reiterate each argument, each passage, in different works, until his hearers are tired out.

The modern American uses repetition frequently, in order to emphasize his meaning. "What's wrong with you ? What's wrong with you, anyhow ?" may be the forcible expression of a member of that energetic and elementary nation ; but it can hardly be considered polished or artistic. For repetition should, except in rare occasions, avoid reiteration. Repeat that well known quotation, "Only the brave," in the sing-song voice of a board-school boy, and it is abominable. Accentuate the words thus—

Only the brave,  
Only the *brave*,  
Only the brave deserve the fair.

and you have a variety in the repetition which makes it pleasing as well as forcible.

Lastly, repetition may be used to give restful pleasure. How satisfying is the bass melody, repeated at intervals through a Wagner opera. How delightful is the air, repeated with variations, in a movement of one of Beethoven's sonatas. How restful are the reflections in a sheet of water, the varied repetition of cloud forms and tree forms. How charming is the graceful alliteration of a poet, each alliterated word conveying the sound of repetition, without sameness.

It is this varied repetition that makes the sea so infinitely attractive ; wave form being repeated by wave form ; the curve of the breaking wave repeated by the line of foam left by the retreating water, and again by the line of seaweed thrown up at high-water mark ; each curve similar, yet different.

It is always well to look for repetition of forms, and curves, and lines, and to learn how beautiful repetition is, provided it is no reiteration.

In order that this series of articles may be kept within reasonable limits, I find it best to enlarge on some points, and to content myself with merely suggesting others for my readers' consideration.

**CURVATURE.**—Nature delights in graceful curves, which are quite unlike the mechanical curves drawn by a pair of compasses. The artist practices these curves in free-hand drawing ; but perhaps they are best studied from the curves of a leaf spray, or the branch of a tree. A rocket also describes a graceful curve. In portraiture the easy, natural, sweeping curves of the drapery are most important.

**RADIATION.**—Note the graceful way in which grasses radiate from a common root, and tree branches from a common trunk. In many of the finest pictures the lines and curves of the landscape and clouds lead towards, or spring from, some common point. Lines that appear parallel are seldom or never satisfactory. Looking down a canal, or along a railway, the parallel lines do not look parallel, but appear to meet, or radiate from some point in the distance.

**SIMPLICITY.**—How simple nature is! In her hard, dry, unlovely moods she may elaborate clear, biting detail; but in her lovely and gracious moods, in her grand and majestic moods, she loves simplicity. Look at the breath which atmosphere gives to a landscape, binding the details of the distance into masses. It is only where man steps in and places a whitewashed pigsty against a dark pine wood, or lays a limestone road to catch the shadows of the trees beside it that nature becomes spotty. It is only when every detail is depicted in black and white, by the unthinking mechanical action of the lens that nature appears niggling. Notice how pretty the white-clad girl looks amongst the green of the fernery. But put it all down—greens and whites and flesh-color—in black and white; put in all the details of foliage which you were unconscious of, and the result will be distressing. The beginner in photography cannot choose too simple a subject if he desires an artistic result; this is especially applicable to portrait work.

**CONTRAST.**—One of the pictures painted in commemoration of the late Queen's Jubilee, "The Guards' Cheer," contained much healthy sentiment. This sentiment depended almost entirely on the principle of contrast, which was carried out by the introduction of a little girl amongst the worn-out veterans. A straight line falling close to a curve makes the curve appear more graceful; a dark shadow beside a high light makes the high light more brilliant; a birch tree growing beside a ruined Norman castle makes the castle appear more massive and noble. The contrast, however, should not be too obvious or violent, and it is usually desirable to separate a strong high light from a dark shadow by delicate half tones. Contrast, however, is a relative term, and the contrasts in a picture having a short scale of gradations will be softer than those in a picture having a long scale of gradations. Too strong contrasts, either in tone, form or subject are apt to become vulgar and theatrical.

**HARMONY.**—If you wish to make your picture one harmonious whole, complete in itself, you must, of course, realize the principle of harmony.

In the selection of subject, natural good taste will make you select figures that will be suitable to your landscapes, and your backgrounds suitable to your figures; but you must cultivate your natural good taste in order to be able to depict your subject in a harmonious and artistic manner.

In writing or music the theme is gradually unfolded, and therefore it may be arranged so that it gradually leads up to a grand finale. In a picture the whole theme is displayed before the eyes simultaneously, and the eye can approach the principal object from right or left. Therefore, in a picture, the principal object should usually be placed somewhat towards the centre, and the tones and contrasts should lead up to it, becoming stronger and more important as they approach it. This result can seldom be attained by the questionable practice of sunning down the sides of the picture without producing an unnatural and artificial effect; but it can be achieved either by selecting a subject in which the strongest tones fall near the principal object, or by toning down the high lights which fall near the edges, and accentuating the high lights and deepening the shadows as they approach the point of interest. I hope to show how this may be done in the next series of articles.

It is quite as artistic to write a suggestive book, leaving much to the imagination of the reader, as it is to describe the plot in clear, forcible language. It is as artistic to paint your picture in delicate tints as it is to employ the full, rich coloring of Titian. It is as artistic to depict the subject photographed in a few suggestive tones as it is to employ a long scale of gradations. If this simplification be achieved by the natural photographic means spoken of in the first series of these articles, I mean by skill and discretion in exposure and development, the result, although suggestive, will be both true and convincing. But if this simplification of tone be attempted by sunning down the print, or by fogging negative or bromide paper, the tones will be dirtied or

obscured, and nature will be seen as in a black convex mirror, which Ruskin describes as "one of the most pestilential inventions for falsifying nature and degrading art which ever was put into an artist's hand."

These are only *some* of the principles of composition, and the subject should be studied deeply. But if I have proved that good composition is founded on principles, not rules, if I have shown that it means the cultivation of artistic perceptions and not the practice of a set of dogmas, I have not written in vain. In practice, the artistically educated photographer will not strive after this principle or that principle of composition in his work. His composition will be as spontaneous as the expressions of a polished conversationalist; one wedge of landscape will be photographed because it will form a complete picture, pleasing to the eye—another rejected as unsatisfactory. In the printing, this high light will be toned down, that high light heightened, simply to make the picture come right. But when he comes to analyze his picture, he will find that he has selected his subject because it contains those attractive qualities which tradition has handed down to us as the principles of composition.—*Amateur Photographer.*

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#### SUGGESTIONS FOR THE RETOUCHER.

Begin retouching on the nose, and try to imagine you are working on a face, and not a negative. You will soon work the right way, viz., the way the flesh grows.

Sit as far from the negative as possible. This enables one to see the entire modeling of the face.

A free "scroll" or circular motion is the best general touch. The Spenceian swing to the hand is the very best movement of the arm.

Make your stroke *firm* and yet *soft*. Make it regular and never heavier than the surrounding surface. The stroke on the forehead will thus be heavier than on the chin.

The deepest shadows should never be touched. It is the highest lights and highest middle tints that require modification, and never the lower tints and deep shadows.

Begin work right in the center of the high-light and blend outward to its edges; never from its edges to its center. Remember that the center of a high-light should be its highest point.

Learn where every high-light should be in every effect of lighting. They are situated differently in every effect of lighting, and the retoucher must know their location to do his work justice and avoid destroying the proper modeling of his negative.

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#### DEVELOPERS.

If your skylight is low and broad, and there are no obstructions to the light, such as trees or high buildings, so your negatives will have a tendency to be flat, use a stronger developer, or a few drops of bromide potassium, which will give the required crispness. If the light is small, high, and narrow, and there are trees in front of it so the negatives will be harsh, use a more dilute solution, and no bromide, and screen the subject with a white head screen so that the light is diffused when it falls on the subject.

## SEPIA TONES BY THE COLD HYPO-ALUM BATH.

BY G. E. C. MORRIS.



PHOTO BY P. M. PRINGLE, NIAGARA FALLS.

THE toning of bromide prints is a process which at the present moment receives a good deal of attention, and of the many and diverse complicated formulæ now before the public, there are few, if any, which will work with absolute infallibility in the hands of the inexperienced.

The great drawback to the majority is the difficulty connected with their preparation at home, and even if accurately dispensed, the results are not always what one has been led to expect, to say nothing with regard to the question of permanence, which is always an unknown quantity.

Then there is the difficulty of getting the right tone.

Personally, I have tried the whole collection, and after many dismal failures and appalling waste of material finally took to using the cold hypo-alum bath. My chief reason for advocating this method is its extreme simplicity and reliability.

As a rule this particular concoction is generally recommended to be used hot, but I came to the conclusion, after several unsuccessful attempts, that what was gained in point of time was not worth the great extra risk of ruining one's work by "over-cooking," and as a

matter of fact, the exact tone is not always reached in a definite period, say thirty minutes, during which time one is laboriously turning the prints over and over, with one eye on the thermometer. It struck me one day that this was a needless waste of time, especially as the results were not always assured, and I determined to try the cold method. Since which time I have hardly had a single failure, and always managed to get what I imagine is most aimed at, a genuine *rich sepia* tone, not a dirty copper hue.

This result depends on several details which I hereby set out.

First, with regard to making up the bath it is necessarily important to mix the right proportions of the two ingredients, and in the proper way.

First of all take an old saucepan, and fill it with thirty-five ounces of water and put over a stove to boil. When it is quite boiling add five ounces of hypo, and wait till dissolved, then mix into this solution a half-ounce of alum,

stirring well all the time. The color soon changes into a milky white, and sulphuretted hydrogen is given off. The smell is not pleasant, but it soon passes off.

When this is fairly cool it should be stored in a bottle, and must on no account be filtered beforehand, although there will be a good deal of sediment at the bottom of the pan, which must be poured into the bottle as well. As soon as the solution is cool the bottom of the bottle will be perhaps an inch deep in a thick milky mud. This should always be well shaken up before using.

Now with regard to the prints. It is practically an impossibility to obtain real sepia prints unless a tinted paper is used. There are two well-known brands on the market, and with either it is possible to produce most artistic results. With regard to the depth of tone, development has a considerable influence on this.

Amidol gives the best all-round results, and is not so prone to stain. Metol-quinol is also excellent, and preferred by many, though to my mind is apt to produce sometimes harsh shadows in the darker portions of the picture.

A short but sufficient exposure, followed by slightly prolonged development, will generally be productive of a good, rich color after toning is complete.

Now, the "modus operandi" of the latter operation is as follows:—Presuming the solution, already made up as above, is fairly cold, it is poured into a flat dish, care being taken to avoid air bubbles. Now the last thing at night, immerse the prints to be toned face downwards in the bath, and lay a sheet of glass on the top to keep them submerged, and put in a warm place—say in the kitchen—and leave till morning. By this time they should have attained the desired color. Sometimes they take longer, say twenty-four hours, but this is only in exceptionally cold weather. It is such a simple operation, and there is no waste of time, for they need no watching, and the action of the bath is automatic, for when a certain stage is arrived at, the action apparently ceases. So that if by chance they should be forgotten, and left say for forty-eight hours, no harm is done.

Light prints, generally speaking, take less time to tone than the dark ones. Some people who are prejudiced against this method say that frequently the action of toning is uneven, giving rise to purple patches. This only occurs when the washing after development has been insufficient, and traces of hypo still remain in the film.

Thick papers stand a lot of washing, and should never be given less than two or three hours in running water. In my opinion this cold bath produces prints of a softer hue, with less tendency to harsh contrasts than the ordinary hot bath, so that, all things considered, it is a better method.

The number of times a bath can be used seems endless, for it appears to improve with use, as an old bath has no tendency whatever to reduce the density, which does occasionally happen in a freshly made up solution.

As I have said, genuine sepia tones can only be obtained by using cream tinted paper, but it must not be imagined that every print on this paper will tone to that particular shade. A flat print, of light color, will only produce a bilious-looking tone, utterly devoid of any artistic merit, while, on the other hand, a very dense print will produce the opposite effect, and the tone will be more brown or reddish than sepia.

Naturally, the negative has a lot to do with the final tone of the finished print, so that experience is necessary to enable one to select the most suitable in order to get the best result.

Finally, I am confident, that of all the toning methods known today, this one is by far the most reliable, for the only extra ingredient necessary to its success is patience.—*Amateur Photographer.*



A POPULAR ACTRESS OF MEXICO,

PHOTO BY LANGE, MEXICO CITY.

## PHOTOGRAPHERS' ASSOCIATION OF NEW ENGLAND.

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THE 1906 Convention will be held in Mechanics' Building, Boston, Mass., August 21, 22 and 23.

**GRAND PORTRAIT CLASS.** Open to the world. Three portraits from 8 x 10 negatives or larger, one gold medal. No entry fee charged.

**CLASS A.** Open to New England States and Maritime Provinces. Three portraits, no restriction to size. The ten exhibits receiving highest votes will be awarded silver medals, next twenty-five, bronze medals.

**CLASS B.** Open to New England States and Maritime Provinces. Three landscapes, no restriction to size. The two exhibits receiving highest votes will be awarded silver medals, next three, bronze medals. Three pictures must be sent to be entered in any class, over that number will be hung only at the discretion of the Hanging Committee

**RULES AND REGULATIONS.** 1st.—All exhibits must be in the hands of the committee of hanging on or before August 18th, 1906. 2nd.—Pictures entered in the competition for prizes will be awarded by popular vote. 3rd.—Pictures may be framed or unframed at the discretion of the exhibitor, but those entered in the competition for prizes must be without glass. 4th.—All exhibits entered for competition shall be so marked by the exhibitor. 5th.—No exhibitor's name shall appear on any picture, each exhibit will be numbered, names will appear after awards have been made. 6th.—Space will be reserved for complimentary exhibits, and all photographers who do not wish to enter their work in the competition will have space reserved in this class. 7th.—The Association will not be responsible for any loss or damage to pictures in its charge, but special precautions will be taken by the Committee to insure the safe return of all exhibits intrusted to its care. 8th.—Art exhibits must be sent prepaid to P. A. of N. E., Mechanics' Building, Boston, Mass. 9th.—Screw box covers instead of nail with exhibitor's home address on under-side of cover to insure the return of the exhibit.

**EDUCATIONAL FEATURES.** Art Talk, by Prof. Griffith. Illustrated Talk on Composition by Alon Bement. Expert Talk on Lenses by S. Lawrence. The American Aristotype Co. proposes giving a thorough school of photography

The executive committee has secured low rates at the Hotel Brunswick, which is the official headquarters located in the Back Bay close to the Museum of Fine Arts, Public Library and five minutes' walk to the convention hall. Rooms \$1.50 up. Two occupying one room \$2.50. \$1.00 extra for private bath. European plan. The Secretary has made arrangements with several desirable private houses also in the immediate vicinity of the hall where board and room may be secured for \$1.50 per day. Some of our members patronizing these places for the last three years speak in the highest terms of the service given.

We have a program that is instructive and interesting that will do us all good.

Now get busy, make your exhibit now and send it to Boston, compare it with the other fellow's production, see which excels and why it does so. Mr. A. Bement will be on hand to criticise and tell you why; don't be afraid to ask.

J. H. C. EVANOFF,

*Secretary P. A. of N. E.*

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

*An Illustrated Monthly Journal of Practical Photography.*

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,  
220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries. \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

Remittances may be made at our risk, by Post-Office Money Order, Draft or Registered Letter, to the order of PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

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We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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**VOL. XI.**

**BUFFALO, AUGUST, 1906.**

**No. 8**

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## CHATS WITH THE EDITORS.

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Go to the convention at Niagara Falls, August 7-10 inclusive, and you will never have occasion to regret the time and money spent in so doing. At our first convention we went with the idea of looking at the pictures and other exhibits, and with no idea of making acquaintances or the knowledge to be obtained therefrom, but while walking down the hall looking at some of the best work we ever saw, we heard a question asked "Well, what do you think of the work?" and looking around we found that the question was addressed to us. That question was the beginning of a warm friendship that lasted to the death of the inquirer. That man was Mr. Fitz W. Guerin, who died as he had lived, one of the very best operators of his day. With a warm heart that could interest itself in every person's life he was willing at all times to lend a helping hand to lift one from the bottom round of the ladder. He had risen himself to such heights that in looking down on those below he felt an inclination to stretch his hand and give them a lift. That is just what he did for the writer. Walking down that hall he pointed out the good work and the indifferent, and what was more to the point he told why it was good and why indifferent. He suggested many things that were of benefit. With his face full of sympathy he answered every one of our questions to the very best of his ability. That meeting caused the writer to make a vow never to miss a convention when it was in his power to attend. It was the beginning of an education in photography that has been a lasting benefit.

At the convention of to-day there are many such men. We have never seen the time when there was not many of the boys ready and willing to do all in their power to aid one. Go right up to them and ask how they made their best pictures, and nine chances to one that man will be more than pleased to answer all questions and be of any service in his power.

On the other hand, do not hold yourself aloof from the crowd. Get in with them. Be one of them, and if you are asked to tell anything you may happen to know, get right up and tell it. It is going to benefit someone. None of us can know it all, and you may be sure you know something that no one else knows.

At the Missouri Convention this year, we had a regular old-time, heart to heart talk. Every one of us had something to say and wanted information, and we made it our business to talk. We all enjoyed it and all felt better, for somehow all of us felt that there was someone in that crowd that was personally interested in us and that he was willing to do all he could for us. At the same time we felt that we had been of some use in the world, for we had lightened some poor fellow's load and sent him home feeling that he could do better work, and that next year he would come back to the convention expecting to see friends and not total strangers.

Don't quarrel among yourselves about the stock dealers and manufacturers being there. Remember you get all of your new ideas from the dealers and manufacturers. These ideas do not come from the photographer himself. The manufacturer brings out new styles in mounts, and new things in papers and plates and all along the line. When you go to the convention you count on seeing the new things shown by the manufacturer and the dealer.

Make it your business to see every officer, and tell him you are interested in him. These men give up much of their time to your interests, and often sacrifice their business to attend to yours. And at the end of their term, they retire thanking the Lord that it is over, for the reason that they have received so many complaints and so few congratulations. If they have prepared a good program for you, say so, and it will send them home with a lighter heart and a happier mind. They are human after all, and like to know when they have done a good thing. They like to tell their home folks of their little triumphs as much as you do. Give them a chance and it will make you feel better too.

Search out the makers of all the best pictures and ask them how they did it; you will learn something that will do you good, and when you go home you will feel that your trip has not been in vain. Look for the makers of the poorest pictures and if you can suggest something to them that will help them, don't think they will not feel better for it. We know there are those that claim the makers of the poorest work are the people that have the best opinion of themselves, and that anything suggested for their good is received as though one had meddled where he had no business. This is not our experience. If we feel in our hearts that our fellow members are a set of pig-headed ignoramuses, we may feel sure it is something wrong with us and not the fellow members. We are wrong somewhere and should try and get right before we go. Whatever feeling you take with you is what you will bring away. Go there feeling at peace with every one and with determination to do all you can to make the convention a rip-roaring success and you will come away feeling that it has been one.

Speak to everybody, and let everybody know that you are pleased with the things that please you, and if you honestly feel that a criticism should be made do it in a spirit of good fellowship and not in a bickering way.

## NOTICE BOARD.

### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

No visitor to the Convention of the Photographers' Association of America at the Falls should fail to see the exhibit of the Bausch & Lomb Optical Company, which promises to be of unusual interest. It comprises prints made by some of the leading photographers of the country, illustrating the work of the famous Portrait Unar and other B. & L. portrait lenses.

These photographs, while artistic and interesting in themselves, will offer a wealth of suggestion to the professional photographer.

THE Kodak dry mounting Tissue has met with a ready sale, and is giving perfect satisfaction to those desiring absolute contact. It is free from any curl on even the thinnest cards. This is a great convenience and is appreciated by all having tried the product, besides it is always ready.

WE are indebted to Geo. Murphy, Inc., 57 East 9th Street, New York City, for their Catalogue of recent issue which is one of the most complete catalogues of photographic material received by us, and contains a list and prices of nearly everything used by the photographer. This well known house carries a remarkably large line of lenses, cameras, backgrounds and accessories, and a copy of their catalogue in the hand of the photographer will be a great aid to him when placing orders for material.

As is well known the Seed Dry Plate Co. have always claimed to have absolute uniformity in the manufacture of their dry plates. And it is safe to say they have reason to make the claim, for the regular negatives to be secured and which are secured on their plates prove the claim. This enables the operator to hold within his grasp that most misunderstood of all problems pertaining to photography, the exposure problem. Whilst no man can always give the exact exposure required on all occasions it enables one to be more accurate when he has a uniform plate to expose, for then it is "up to the operator" and the plate "will do the rest." Hence there need be no great trouble to "get it in the negative." Such is the reputation of the Seed plate.

RALPH J. Golsen, the lens man, is offering some very attractive bargains this month. Whilst he has the reputation of being the lens man, that does not mean that he handles nothing but lenses. He has a very large stock house and can supply anything known to the photographic fraternity. Send him a trial order and be convinced.

THE Wallensak Opt. Co. have out a new edition of their catalog, which presents a very attractive appearance and at the same time some very attractive goods. They are in the optical business for the needs of the photographer and make lenses and shutters, and are fitted to supply anything in that line that either the amateur or professional might want. Their catalog will be sent upon application, and there is much information that will be interesting to any reader.

TAPRELL, Loomis & Co., Chicago, Ill., ask that a copy of their Supplement be sent for, as it will give information on the mounting of prints and tell about the different style mounts to be had, and that will present a good appearance and add to the appearance of the prints. If you want any information of a particular nature as to what mounts will suit for warm tones, or dark tones, all that is necessary is to ask their opinion and it will be given with pleasure. They are in the business for the financial interests of the fraternity as well as their own. It is a mutual business plan with them, and the photographer will be wise to avail himself of their advice.

THE Bissell College of Photo-Engraving, Effingham, Ill., have been receiving applications for more workmen than they can supply. There seems to be a constantly growing demand for workmen in the engraving rooms of the plants all over the country. It is a profession that is gaining ground all the time, and naturally there is a demand for labor. Where there is a demand for labor the wages are always good. In this particular field there is a good wage, and the young man who is leaving college to enter the fields of business, if he expects to conduct his own business, will find a ready market for his products. If he expects to work on a salary he will not be able to do better than to take up the work of a photo-engraver. A catalog of the college will be sent upon application, giving full information and showing many elegant half-tone reproductions such as are taught in the institution.

NEGATIVES WANTED—The Bausch & Lomb Optical Company announce that they are desirous of securing views of famous places in the United States and Canada and will pay \$3.00 each for negatives made with any of their Anastigmat lenses, that is with the Bausch & Lomb-Zeiss Unar, Tessar, Protar Ila IV, V, VII, VIIa, and the Bausch & Lomb Plastigmat.

The views may be of famous buildings, churches, statues, monuments of well known objects in nature, as the Grand Canon of Arizona, Yosemite Valley, anything that is renowned in history, poem or story. This would naturally exclude subjects which, in-

teresting and picturesque in themselves, have only a local value, as a library or government building in some city or town.

Interior views will be accepted, but there must be some interest other than purely local connected with the place.

The negatives are to be no larger than 5 x 7 and no smaller than  $3\frac{1}{4} \times 3\frac{1}{4}$ . Prints may be submitted to the Bausch & Lomb Optical Company, Rochester, N. Y., at any time, the sooner the better. They reserve the right to accept or reject any or all prints submitted, and in the event of the purchase of negatives, to use them in any way they choose for purpose of general publicity.

Prints should be plainly marked upon the back with full data, including subject of picture, name of lens, size, stop, time of exposure, name and address of sender.

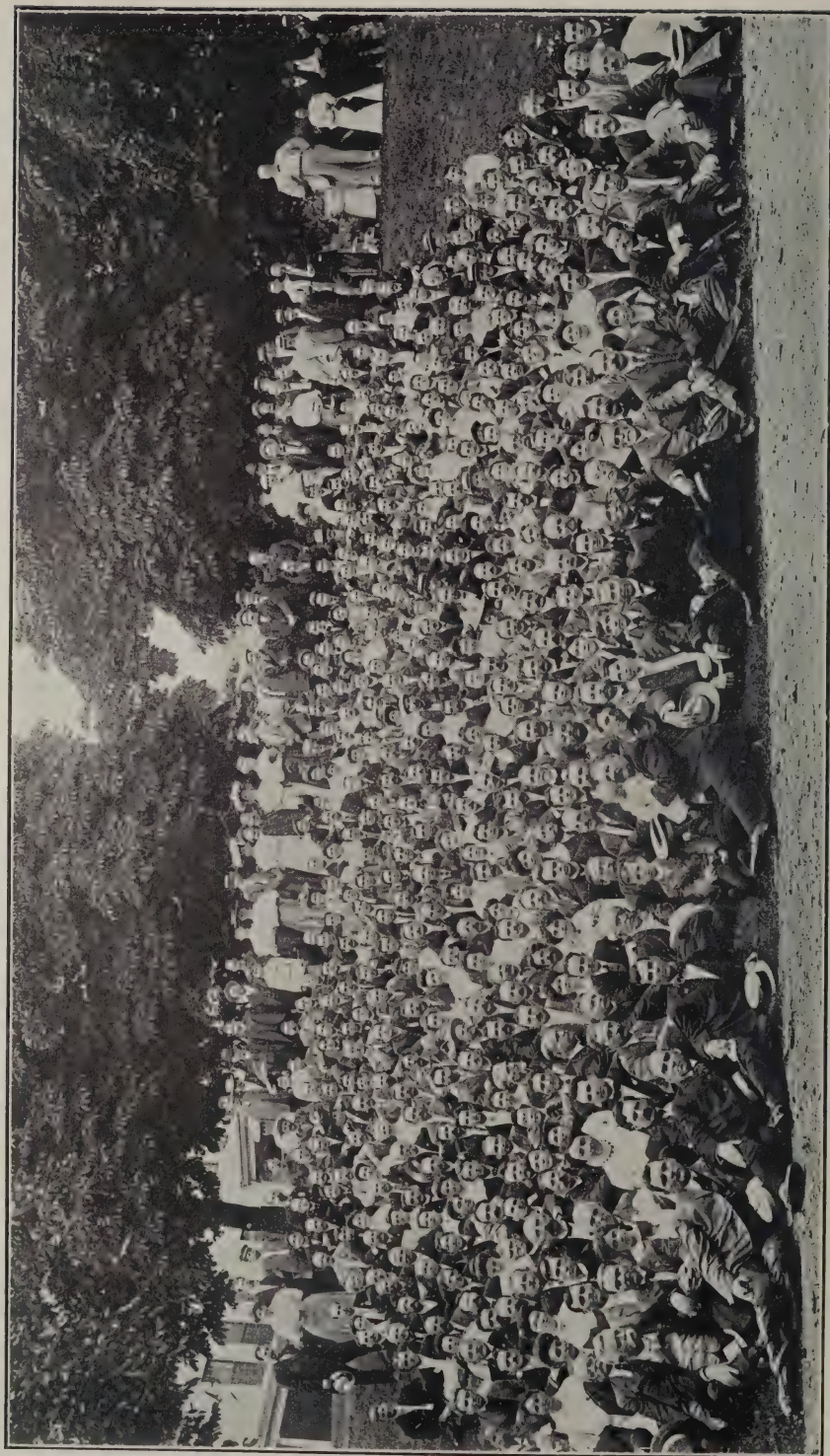
If senders of prints desire them returned it will be necessary to enclose stamps for that purpose.

WE are in receipt of a cloth bound volume, entitled *Pictorial Composition*, by Prof. A. G. Marshall, and published by The Photo American Pub. Co., Stamford, Conn. This little volume is simply written, and in language and expression, such that "even a fool need not err therein." It will meet with a ready sale we feel sure, and should be of valuable assistance to those desiring a better understanding of such subjects as Spacing, Massing, Influence of Line, Angles and Curves, Parallelism and Convergence, Unseen Elements and Echos, Light and Shade, and Atmosphere, and Unity. A card to the publishers will bring full particulars.

## THE METHOD OF PHOTOGRAPHING THE DEAD FOR PURPOSES OF IDENTIFICATION.

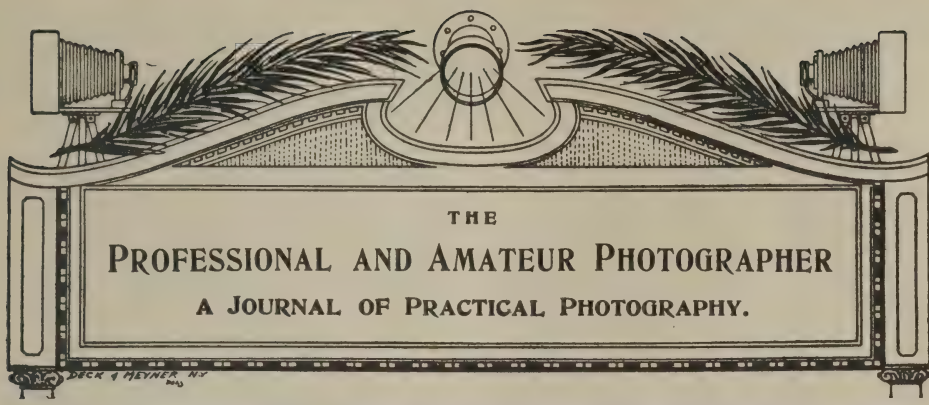
AT two inquests held last week on the bodies of persons unknown the coroner commented at some length on the very unsatisfactory character of the photographs of the corpses prepared by the police authorities, and suggested that means ought to be taken to make such photographs more like the individuals when alive, and therefore more useful for purposes of identification. The question raised by these criticisms, though it is obviously of some practical importance, does not seem to have received much attention from medico-legal writers in this country, and the bulk of the literature dealing with it is of foreign origin. One of the latest and most valuable contributions to its study is a paper by Dr. Minovici which appeared in the "*Archives d'Anthropologie Criminelle*" of November 15, 1904. The writer, who is director of the Medico Legal Institute of Bucharest, gives in this paper a detailed account of the apparatus which he employs for posing the body and of the methods to which he has recourse for restoring the appearance of vitality to the features, his observations on this latter point being of special interest. One of the most serious difficulties in post-mortem photography is due, as is well known, to the loss of the brilliancy of the eyes, which has a large part in determining the characteristic expression of the individual. It has been usual to deal with this difficulty by the method suggested by Dr. Gosse of applying compresses to the eyes, but Dr. Minovici has found that much better results may be obtained by the use of artificial eyes, dark or light, according to the color of the individual's iris. A natural appearance can be given to the orbital opening by introducing beneath the lids an extemporized speculum of lead foil or by fixing the upper lid to the ball of the eye by means of a fine pin. The jaws can be drawn together with thread, and by appropriate arrangements of pins various emotional expressions can be given to the face. Even in cases where putrefactive changes have occurred, if there has been no actual loss of substance, the features can be in a large measure restored if the gases in the areolar tissues are evacuated through suitable incisions in the scalp and in the buccal mucous membrane. By the application of these methods in a case where the body had been immersed in water for six weeks Dr. Minovici succeeded in getting a photograph sufficiently life-like to establish the individual's identity. Photographs showing the successive stages in the preparation of the body in this case are reproduced in the paper, and give a striking illustration of the value of Dr. Minovici's ingenious artifices.—*British Journal of Photography*.

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GROUP OF MEMBERS OF P. A. OF A. AT NIAGARA FALLS CONVENTION, 1906.

PHOTO BY HENRY FRED SCHMUL, NIAGARA FALLS, N. Y.



VOL. XI.

BUFFALO, SEPTEMBER, 1906.

No. 9

## PHOTOGRAPHERS' ASSOCIATION OF AMERICA.

PROCEEDINGS OF THE TWENTY-SIXTH ANNUAL CONVENTION,  
NIAGARA FALLS, N. Y., AUGUST 7 TO 10, 1906.

### OPENING SESSION—TUESDAY MORNING.

The Convention was called to order at 10:15 A. M., President Charles Wesley Hearn in the Chair.

President Hearn: If there are any ex-presidents in the hall will they kindly come forward and take seats upon the platform? Surely they should not neglect a duty like this.

(Messrs. John S. Schneider, George G. Holloway and J. George Nussbaumer take seats upon the platform amid applause.)

President Hearn: We will now have the pleasure of hearing from the Hon. O. W. Cutler, the Mayor of Niagara Falls. (Applause.)

Mayor Cutler: Mr. President, Officers and Members of the Photographers' Association of America, representatives of allied interests, ladies and gentlemen—Perfectly sensible of the great compliment paid me and the obligations incurred, when one year ago in the City of Boston you accepted my invitation to meet in Niagara Falls at this time, I extend to you a most cordial welcome and a most hearty greeting. Since last I had the pleasure of facing you another year has indeed past, but in looking into your faces I am satisfied it has been one of health, prosperity and happiness to you, and let us hope all the years to come may be as happy. The year has passed altogether too quickly, perhaps, for those of us who are on the shady side of forty, but none too quickly, I assure

you, as affording me the privilege of realizing my fondest anticipations in the enjoyment of your society, for while probably I am the happiest person in this city, I can assure you that our citizens generally have looked forward with great pleasure to your coming, for I have again and again told them what a good lot of people you are.

But here you are, in convention assembled, at the world renowned Niagara Falls. Your purpose in coming here, I have no doubt, is three-fold: first, to transact the business of the convention; secondly, to renew and enjoy old friendships and make new ones; thirdly, to enjoy the beautiful scenery with which this locality abounds, and who on earth are better qualified, on account of the taste and culture which you possess, to enjoy this scenery than yourselves? I trust that you will make the most of this opportunity. I hope each one of you will take home with you a view of the place to exhibit in your studios, that you may contemplate it in your leisure moments and that it may serve as a refutation of the senseless lies which have been told about us by yellow journalists and irresponsible penny-a-line magazine writers, to the effect that through our greed and commercialism we have drained Niagara Falls almost dry, and unless they can have their way and be allowed to interfere in our affairs and regulate our affairs it will be but a short time before there will be no water whatever coming over the falls. As a matter of fact there is more water coming over the falls today than ever before, and you can do much

in allaying the unrest and the apprehension of very many good people who have been deceived in the manner I have indicated.

There are very many things which may be said about Niagara Falls, but it is useless for me to dwell upon them before an audience of your intelligence. You all know it is the best known place of its size in the world; hundreds of thousands of people come here from all quarters of the globe yearly to view its wonders and its magnificence.

You all know this is historic ground along the banks of this river. Upon this side, from old Fort Niagara at its mouth as far as Buffalo, its entire length, many a bloody battle has been fought in which the French and English and Americans were engaged and in which the Indians were involved. On the bank of this river but a few miles above here was built and fitted out the first vessel which ever plied upon the Great Lakes. Just across the river is the battleground of Lundy's Lane, and further down the river and over which you will pass if you take the Belt Line trip, which you doubtless all will, is also the battleground of Queenston, upon the heights above which stands the beautiful monument erected by the government to General Brock, commander in that engagement, wherein he fell.

Niagara Falls is noted for many things. Among other things it has become renowned during the last few years as being the site of the most wonderful and gigantic hydro-electric development the world has ever witnessed. It is also noted as being the honeymoon city. I apprehend that all of you came here on that joyful occasion. I trust you will, while here this time, live over again these felicitous moments, that you will become satisfied that you made the best choice ever, and that you will again plight each to the other your troth. (Applause.) It occurs to me that, as I recollect certain symptoms and certain germs that were discernible respecting certain young couples at Boston last year, germs of that disease which knows no curing until two hearts are made to beat as one, it occurs to me that this would be a very opportune time and place for the consummation of some event or events of that kind. (Applause.) Here is the ideal spot for you to spend your honeymoon, here are hundreds of your friends to witness the ceremony, (laughter), here stands the Chief Magistrate of the city, clothed with requisite authority, only too ready and willing to perform the ceremony. (Laughter and applause.)

There are very many things which I often say to ordinary conventions, or hand out, which I find myself handicapped, upon this occasion, to do. The selection of Mr. Nussbaumer to reply to my few words of welcome no doubt was a very happy selection from the Association's viewpoint, but it certainly is a very unfortunate one for me, for Mr. Nussbaumer knows all about Niagara Falls, and he knows a good many things about me (laughter), and unfortunately it is the part

of discretion on my part to leave many things unsaid which perhaps would tickle the fancy, but I would incur the danger of Mr. Nussbaumer, when he gets upon his feet, saying they are all a lot of damned lies. (Laughter.) Hence I must be more prosy than I otherwise would.

On account of the lateness of the hour, and being informed by your worthy President that everything should go through on schedule time, I feel it to be my duty to cut my address short, and if I can make the point clear to you that you are welcome in the city I will be content.

Your President wrote me in a recent communication that this convention was to be my convention. You don't know how rich I feel this moment; and also that I was to be styled, or nominated, elected and decorated as your Mayor. Now I assure you that I will make you a more agreeable Mayor than I am making the citizens of Niagara Falls (applause), because the Mayor of a city often has to say "No," when he is expected to say "Yes,"—almost invariably; especially if he wears grey hair prematurely, as in my case (laughter) he is styled "a mean old cuss." Now I assure you I will not say "No" to anything you want. There are a good many things which are customarily said by Mayors upon occasions like this: one is to read up encyclopedias and trade journals about the business of those engaged in the convention, and then tell them all he knows about it; now I am not going to do anything of that kind; all I can say is that your results are mighty pleasing, as evidenced by the beautiful exhibits which are displayed in the adjoining rooms—excessive modesty forbids my stating to you just the particular portrait that I think is the finest there. (Applause.) Another thing it is customary for the Mayor to do is to present the delegates to the convention the keys of the city. Now acting in the capacity of your Mayor, I have gone to the limit in my judgment and discretion. I have gone further than that. I have fixed it so that you will not need any keys. I have had everything unlocked, and thrown the keys over the falls. (Applause.) Everything is open to you. Take everything you can see that you think you want, and if you think you want something you cannot see ask the Mayor for it. (Applause.)

I trust that every minute of your stay here will be pleasantly occupied and that nothing will happen to cause a single ripple to arise upon the sea of pleasure upon which you have embarked, but if anything should, I beg of you not to hesitate to approach the Mayor, and I feel as if I will come pretty near straightening it out.

I want to bespeak for your Association much benefit as the result of this meeting. Judging from some remarks I have heard drop within the last twenty-four hours I think that perhaps the convention may at times become spirited. Now I have had a good deal of experience in conventions,

mostly political conventions, where we fight like Kilkenney cats and make up as soon as the ticket is made, and my advice to you gentlemen,—I suppose it is needless in the presence of gentlemen and ladies of such intelligence,—but it has been my observation that oftentimes much good results to the body holding the convention if discussions become spirited and animated, but it is always well on these occasions to observe certain rules of ethics, I might say, and in the first place I advise you all to be tolerant of the other fellow's opinions, realizing that it is the easiest thing in the world to be mistaken. Above all things guard and curb that unruly member, the tongue, and don't under any considerations lose your temper, and I am satisfied from what I have heard that this convention will result in much benefit to your Association, and I hope that it will result in much pleasure to its members.

If there is anything that I can do that I have not indicated—I am going to be pretty busy to-day and this evening attending four Board meetings, but I will endeavor to devote every minute possible to your service if I can be of any use.

I thank you very much for your attention, and again I say to you thrice welcome to our city. I hope you will stay here delighted, and depart regretfully. (Applause.)

President Hearn: We will now have a few words from Mr. Nussbaumer in response to the very kind invitation which we have received.

(Ex-Presidents Gustav Cramer and E. B. Core take the platform and are greeted with applause.)

Ex-President J. George Nussbaumer: Mr. President, Mr. Mayor, Ladies and Gentlemen: I don't know whether the Mayor made his remarks in regard to my oratory in a kindly spirit or not, but his friends have certainly taken care of me. They assigned me for the Anvil Chorus last night, and "We are here because we are here." (Laughter and applause.)

We have heard of the proverbial Southern hospitality, and this morning we have also heard of the Niagara Falls hospitality. "If you don't see what you want ask the Mayor for it; if you see anything you want take it away with you." Now I am sure nothing could be more generous than that. It reminds me of the little story of the boy who was invited to attend a child's birth-day party. The little boy was sitting quietly at the table and his hostess approached and said "Johnnie, have some cake." "No, thank you," he replied, "Oh, do have some cake." "No, thank you." "Put some in your pocket and take it home with you, then," she said. "No, my pockets are full now." I want to assure the Mayor we are not like that boy; we have an unlimited capacity and we always find room when occasion requires to put something in our pocket and take it away with us. If we can-

not do that we shall at least do as a certain little boy did who belonged to the newsboys' and bootblacks' home, when he was taken to an outing. One of the good sisters, seeing him sitting idly, came up and said, "have some more ice cream, Johnnie." "No, thank you," he replied. "Oh, have some." "No." "Have some cake." "No, thank you." "Do have some cake, Johnnie, you had better have some." "Well, if you insist, I'll chaw, but I can't swallow." (Laughter.) So I am sure that with the photographers they will at least try in this matter to enjoy themselves, they will try to be possessed of whatever they see that they really want, and with an unlimited capacity for enjoyment, and an ability to go out and try and get what they really want, I don't see any reason why this convention should not be a most successful convention in every way.

I think the Mayor, when he mentioned the reasons why we came here and said that first we came on a matter of business, got it a little twisted. I believe that first we came here to renew old friendships, old acquaintances. I rather put that first because I believe that the gentlemen and ladies here really appreciate the old friendships that have been established for years, enjoy meeting each other on a common ground where they have common interests, and I believe that the idea of coming and making new friends here is an incentive to come to these conventions, and I am sure that we all enjoy them in every way. Of course, we don't lose sight of the main point, the principal point in these things that have been mentioned by our friend Hearn. He has outlined for us a business convention. He wants to make us more wealthy, more prosperous in every way. He wants to give us an incentive to be something, to occupy a position in the world's affairs, and I was reminded of a little epitaph written on a tombstone in an old English churchyard. It goes something like this:

"Beneath this stone, in hopes of Zion,  
Lies the landlord of the Lion.  
Resigned unto the Heavenly will  
His son keeps on the business still."

(Laughter.) So we are here this morning to enjoy ourselves, to renew our friendships, to do all that is pleasant, to show the people of Niagara Falls that we are pleasant, congenial people, to accept everything they have to give us; but still we have the idea of business in mind, we have the real idea of improving our minds, of acquiring something that is going to help us in our business, something that is going to be useful to us in making pictures, in acquiring the dollars, in making people think that photography is a dignified profession, and that we are to be considered in this world's affairs.

To-day is an age of fraternity. If we have something that our brother hasn't got, we should have that fraternal feeling of being willing to give that to our fraternal brother.

I tried to think why it was that the Mayor was so hospitable, why it was that he was so clever in welcoming this convention, and I happened to think, "Well, he is a joiner. He knows how to do it. He knows how to give them the glad hand. We have heard that he has ridden the goat, he has crossed the hot sands and hung on to the rope and all those things, and that is where he gets those stunts, you know." (Applause.) He said that possibly I knew him. Well, I have heard tell of him, and for that reason he tells you about himself. He didn't want me to say anything about what he could do, or what he was going to do, but I knew that he had that fraternal feeling about the thing that he knew you were here in convention assembled to give your brother here the benefit of your knowledge about the business.

I don't know of anything else I can say this morning that will add to our appreciation in this matter, but I want to assure the Mayor that we have the capacity for enjoyment, and we have the willingness to be entertained, and I want to assure him that we will be just as glad and thankful to him, and I want to thank him for his most hospitable invitation. (Applause.)

Mayor Cutler: I want to trespass upon the time of this convention for just one moment, to make my acknowledgment of this beautiful badge which you, Mr. President, were kind enough to decorate me with this morning. I want to say that I accept it with the same spirit with which it is given. I know I am unworthy of such distinguished and such conspicuous recognition, and I assure you I will wear it with satisfaction to myself at least during this convention, and that after you have gone away and I am very sad, I shall often take this badge out and look at it. It will bring to me pleasant memories, and I hope that it will serve as an additional inducement for me to indulge the hope that I may have the pleasure, as I almost now feel obligated to do, to attend your next year's convention and every one of your conventions, thus affording me an opportunity to cultivate and enjoy the friendships and the comradeships which I am satisfied now exists between many of your members and myself. (Applause.)

President Hearn: I should like to tell our members that this badge is a very handy thing for you to know where it is. This is our Mayor of Niagara Falls, and if you get in any trouble the Mayor will take care of you. (Laughter.) We have elected him to that place, and he is our Mayor to look after us.

The reading of communications by the Secretary is next in order.

Secretary Frank W. Medlar: "Boston, Aug. 5th. C. W. Hearn, Pres. P. A. of A., Niagara Falls, N. Y. Regret exceedingly I cannot join you at this time. The best wishes for the success of the association and this coming convention. Geo. H. Hastings."

"Springfield, Mass., Aug. 7, 1906. Presi-

dent C. W. Hearn, P. A. of A., Convention Hall. Please accept best wishes for a great and profitable convention. George H. Van Norman."

"Crown Point, Ind., Aug. 6, 1906. Mr. C. W. Hearn, President P. A. of A., Niagara Falls, N. Y. My Dear Sir: Without going into detailed reason, I regret deeply my inability to be present at this your National Convention. Permit me, however, in the name of the Indiana Association (as its President elect) to wish you a most enjoyable and profitable meeting, and as the Hoosier Association, we extend a most cordial invitation to any and all of our craft to meet with us at Winona Lake at any of our future meetings, having, as we believe, features of national interest and importance. Believe me to be yours sincerely. W. E. Vilmer, President elect I. A. of P."

President Hearn: The address of the President will be postponed until the last thing.

I have the pleasure of introducing to you a gentleman who is well known to all of you, a man who stands for the highest ideals in art, who has high ideals in all things, who puts into everything he attempts a great deal of earnestness and energy. I have engaged him to present to you several matters which will develop during the course of his discussion. I have the pleasure of introducing to you Mr. Thomas Harrison Cummings.

Mr. Cummings: Mr. President, Members of the Photographer's Association of America, Ladies and Gentlemen: Being invited twice in succession to address this body of distinguished men and photographers of America is indeed an honor which I deeply appreciate; to be invited to address you upon so congenial a theme as Professional Portraiture in the United States, as I am announced to do in your program, is doubly agreeable, because in my capacity as an editor of a photographic magazine I am permitted once more to look into your faces and to voice for you, so far as in me lies, the hopes and aspirations of your profession.

I am only an editor; I am not a photographer and member directly connected with the profession, but sometimes it is well to have a different point of view given, and we editors, after all, are human; we have failings. I am reminded of a story which I heard the other day of one of my fraternity, a photographic editor of this country who dreamt he had just died and was on his way to Paradise. Of course it could only be a dream, because no photographic editor could ever hope to reach Heaven on a limited express without making a stop somewhere. (Laughter.) So this particular editor stopped off at the lower regions to look in there, and there he saw a lot of people suffering excruciating torture. He turned to the angel who accompanied him and asked him what those people had done that they were suffering the torments of the damned. The angel replied that those people were all photographers who

had neglected to subscribe to a photographic magazine in their lives. (Laughter.) Looking a little further he thought he saw some familiar faces; there were a lot of people all bunched together, tagged and labled "Delinquent subscribers," and they were suffering the torments of the damned: they were boiling and seething just like a bunch of asparagus tips in a boiling pot. He asked the angel who those people were, and the angel said those were subscribers who had neglected to pay their subscriptions. "Well," said the editor, "I am done. This is heaven enough for me. Those guys are getting all that is coming and it is coming their way good and hard." So he said to the angel "You go along up and tell Saint Peter that I am content to stay here. This is all the Paradise I want." And the angel took him by the shoulder and shook him, and just then he awoke and found that it was all a dream, and he said, "Only to think that I had to die to see this and that I didn't collect from those delinquent subscribers before I woke up." (Laughter.)

Now, as I have just said, you can see we editors have feelings. I probably can begin my study this morning perhaps in no better way than by quoting the two lines from Bobby Burns that you are all familiar with:

"Oh, would some power the giftie gie us  
To see oursel's as ithers see us."

I am announced to speak to you upon Professional Portraiture in the United States. The stream is no higher than its source. The photographer is no better than the people whom he serves. Twenty years ago the average layman in America knew little about art and less about photography, while the average professional was about on the same level. But to-day, thanks to the magazines, the facilities of Fine Art Museums and the elementary study of in the public schools, the public has acquired a larger conception of the possibilities of art, and the photographer a new insight into the strong and beautiful ways of photography. Yet not until he becomes creative, that is, expresses himself what he thinks and feels in an individual way in his pictures, does he begin to use his art in the highest sense.

Nothing is of any value in this life except that which you create for yourself, and no joy is joy save as it is the joy of self expression. When Napoleon decreed that every child in the schools of France should be taught to draw, he gave such an impetus to the artistic life of France, that, in this respect, no nation has since approached her. To-day the Paris Salon is the highest authority on art matters in existence, while the artists of the world pay tribute to the genius of the great French nation by going there for their inspiration and enrolling themselves for study under its great masters. When, 20 odd years ago, the Prang system of art study was introduced into the schools of Boston, the first serious step was made towards

popularizing the study of art in America. Later it spread over the whole country, and the progress since then has been continuous and rapid. We, the children of those days, are the men and women of to-day. Many of us understand and appreciate the beauty of line, value of composition, pose, light and shade in pictures. Our standards are higher than ever before. This explains perhaps why the average professional photographer finds it more difficult to win success in his profession to-day than it used to be, because the public, which, after all, fixes the standards for the professionals, is more fastidious and more exacting. The moral should be plain to every photographer honestly ambitious of success. He should likewise equip himself to study art. He should lead, not follow; and this lesson above all others should be emphasized at this convention, despite the fact that this is promised to be a commercial convention.

I am announced to speak to you to-day upon Professional Portraiture in the United States. It is a singular fact, though not often commented upon, that though Photography as a scientific process was discovered in Europe, its application to portraiture was first made in the United States and by a citizen of our own country. Daguerre in France and Fox Talbot in England gave their experiments to the world in the Fall of 1838 and in the Spring of 1839 respectively, and to them belongs the honor of first inventing photography, yet both acknowledged and were sceptical regarding its application to portraiture owing to the time necessary for exposure, 25 or 20 minutes, in order to secure an image. It remained for Prof. John W. Draper of the University of New York to shorten the time to as many seconds. He had been experimenting on the action of light, and in 1837 he published his results respecting the chemical focus of a non-achromatic lens. In 1839, following the experiments of Daguerre and Fox Talbot, he tried to shorten the long time necessary for getting a picture, by shortening the camera, using lenses of larger aperture and short focus, and from this germ, portraiture by photography finally arose. "I resorted," he writes, "to a lens of five inches in diameter and seven inches focus, which I still have. I dusted the sitter's face with flour and pushed the back of the camera to the violet focus. At this period I did not well understand the manner of illuminating an object and making the trial in a room. I succeeded in getting an impression. But observing that the dark spots of the dress impressed themselves, I perceived it was needless to whiten the face, and found, on trial, that the forehead, cheeks and chin, whereon the light fell most favorably, would come out first. By augmenting the illumination and prolonging the time I could get the entire countenance. At this time I believe the problem of portraiture was virtually solved." This was in 1839.

Sir David Brewster, in the *Edinburgh Review* for January, 1843, writes as follows: Dr. Draper, we believe, was the first who, under the brilliant summer sun of New York, took daguerreotype portraits. This branch of photography seems not to have been regarded as a possible application of Daguerre's process, and no notice is taken of it in the reports to the French legislative bodies. We have been told that at that period Daguerre had taken no portraits, and when we consider that 20 or 25 minutes were then deemed necessary to get a daguerreotype landscape, we do not wonder that portraiture was unthought of in this connection.

Samuel F. B. Morse, the famous inventor of the telegraph, was associated with Prof. Draper in his early photographic experiments. He writes on Feb. 10, 1855, that they commenced taking portraits together as early as 1839. And as their experiments had put them to considerable expense, they made a charge to those who sat to them, to defray this expense. Such was the early beginning of Professional Photography in America. Morse was in Paris in 1839 and Daguerre showed him his process personally.

No history of professional portraiture in the United States would be complete without an allusion to both John M. Draper, M. D., and Samuel F. B. Morse, of New York. To them belongs the distinction of making photography available for commercial purposes and of making the first portrait from life ever made by photography in the world.

In thus emphasizing their work I have only sought to pay a tardy tribute to the genius and memory of two great American scientists whose work and names are worthy to take the rank with those of Daguerre and Fox Talbot in the annals of photography. (Applause.)

Following close upon Draper and Morse in the early forties came a host of practitioners, including Wolcott and Johnson, the Anthonys, Eda, White and M. B. Brady, in New York. Hawes and Southworth in Boston, Cornelius and Langenheim introducing the Voigtlaender lenses from Vienna. The earlier experiments of Morse and Draper had been made either with single lenses or with pleno-convex lenses in various combinations. With the Voigtlaender lens they had an achromatic glass made after the Petzval formula. In order to direct public attention to these lenses Langenheim, who was Voigtlaender's brother-in-law, came up here to Niagara Falls, and made, in 1846, the first picture of the Falls ever made by photography. He made six prints and sent them to the crowned heads of six nations of Europe, receiving six gold medals in recognition of his services, which was considered a great achievement in those days.

Mr. Gustav Cramer: Excuse me, but was it daguerreotypes that he made or prints?

Mr. Cummings: Prints!

Mr. Cramer: He must have made negatives.

Mr. Cummings: Yes.

Mr. Cramer: I thought negatives were not known at that time. Pardon me for interrupting you.

Mr. Cummings: Certainly. In the brief space of time that has since elapsed, some 60 years, we meet here again to note the progress which this profession has made since then. And we find that Photography has made wonderful strides. It has grown from a vague suggestion of an image on a metallic plate in the early days of Daguerre, Fox Talbot, Draper and Morse, to the rich carbon or platinum print of to-day, technically superb and artistically well-nigh perfect—sometimes as beautiful as anything the painter can give; composition, tone, color, all combined to give beauty. The arrangement of line, the development of curves, the massing of light and shade is just as an Italian master would compose a picture in the 15th century. Indeed it may be claimed that these later samples of professional portraiture, D. & A. Steichen, MacDonald, Kasebier, Garo, Strauss, Curtis, Pierce, Eickemeyer, Histed, Hollinger and others have all the qualities of paintings minus perhaps only the color, and it is no exaggeration to say that they rank with the world's best photographers.

In making this statement I am not unmindful of the value and beauty of the early daguerreotype—because in the beginning, with the long exposure necessary, any distinct striving after artistic effect was hardly possible. On the other hand, for pure beauty some of the daguerreotypes of those early days can be ranked among the finest portraits ever taken by photography. But, as compared with this work of a later date I contend that the creative imagination of the artist is not so evident in the daguerreotype. Why is this so? Because in creating any work of art the artist must first think of his subject, in a certain effect or design. In photography he must think of his subject in lights and shades, beauty of line, etc., and having created the effect he imagined, he then takes its picture. In this way the creative imagination comes into photography with design; and when they both come into any art, that art becomes a fine art. The examples of professional photography produced by the above named artists to-day have all been carefully planned, thought out and designed by the makers. Their pictures have been designed as a poem, symphony or house might be designed.

For design brings abstract ideas into organic form, and the value of design in picture making lies in the fact that it makes good the conception of the photographer in the picture. Three things are necessary, however, to make the design successful. First; The idea must be present. Secondly: The artist must have a right technical knowledge of the materials through which this idea is

expressed. Thirdly: He must know the fundamental principles of design, if beauty is to be the result.

In all these particulars the little group of professionals whose names I have mentioned have individually and collectively excelled. Messrs. Garo, MacDonald, Strauss, Pierce, Curtis, Steichen, etc., are to-day representative names of a high order of excellence in the American photographic world. They have ideas and are all masters of photographic technique and design. Without individualizing, their pictures are strikingly original, as a whole, full of graceful curves and soft touches of light and shade. Their feeling for balance and spacing, whether conscious or unconscious, is well-nigh perfect. Their work is broad and simple, and, as anyone can see, full of grace and refinement that in no way lessens the artistic strength of their compositions. Whether it be the result of inspiration or of craftsmanship, or of both, they seem to have a genius for seeing and representing their sitters in a dignified and impressive way. This gift lends power and distinction and an indefinable charm to whatever they touch, and marks the difference between the master and the craftsman in photography or in any art. Such men are interesting and helpful, to say the least. By getting away from conventional portraiture, they enlarge the horizon, improve the work and leaven the whole mass of the profession. The force of their good example is such that their influence must be felt, if only in stirring good photographers to exercise their ideas and inspiring them with that first essential to all artistic work, viz.: an enthusiasm for their profession. But even they are not perfect and they often lack distinction in their photographs. This is one of the marked defects in American portraiture to-day, and with your permission I will enlarge on this point a little.

Some great writer has said that the salvation of all art lies in the saving sense of nationalism. And to-day I want to sound the note of Nationality in this convention. Perhaps, some day, when the American professional has progressed so far that he can do something really distinctive in photography, regardless of whether it is right in London or in Paris, we may see the beginning of a National School of Photography in America. The toning of color values into what they consider the right harmony and the painful insistence that each part of the photograph shall be just so, until where all is emphatic nothing is emphatic, is one of the reasons why the American portrait photographer to-day lacks distinction in his pictures. (Applause.) He does not properly understand American life as he should, and therefore does not recognize the lines and motion of such a life. He makes a picture of what he sees, but his vision is not clear. He misses what is distinctively American, and the one touch that would differentiate his picture from that of others and idealize it

he loses. The French, English and German artists do these things differently and better than we do, because they go back to first principles in their analysis and study of the sitter. Their mental equipment is such that they easily catch what is distinctive and reproduce it each in his own way. Hence we have National Schools of Photography in Europe to-day that the American photographer will do well to study. In an address delivered before the Photographers' Association of America at the Quarter Centennial Convention in Boston, in 1905, I spoke of the various schools, so that it is unnecessary to dilate upon them here. But, I repeat, we seem to be unable to catch the impression of distinction in the personality of our sitters, and this is one weak point in professional portraiture to-day, in my opinion.

The artist photographer who aspires to produce something more than a mere likeness in his portrait study must set himself first to find that which is really distinctive in his subject. And if his subject has no distinction that appeals to a cultivated intellect, but only that which interests and amuses relatives and friends, then I submit the portrait should not be hung as a sample of photographic art. The painters, however, can teach us many things in this connection. Abbey's fine pictures of the *Quest of the Holy Grail* and Sargent's *Prophets* in the Boston Public Library have dignity and repose that is very striking. Sargent's portraits are never lacking in distinction. Millet's *Shepherdess* and the *Sowers*, with their bodies bent and bowed with toil, prove that there are few human beings that do not show by some outline of form, vital movement or repose, a disposition of soul or body which interests our common humanity. Whistler's portrait of his mother shows better than words can tell us that truly beautiful American life which we all appreciate and love. There is the plain living and high thinking, the intimate home life complete, however narrow, the simple life filled with love of books, intelligence and refinement. What a pity that there are not more Sargents and Whistlers among the ranks of the photographers, to picture with the camera what you must see and feel every day of your lives. I mean the real distinction that exists in American life, that which brings the simple phases of that life into relation with art to-day.

For, after all is said, the essential service and value to humanity of all great men is to draw us up, in some degree, towards their own level of insight, enjoyment and aspiration. As an instance in point I will cite the older painters. The value of the old masters has often been insisted on in photographic conventions, and rightly so, to teach the photographer art in picture making. Beauty of line, arrangement of light and shade composition, design, pictorial beauty, are all necessary for success in photography to-day

as they were for painting hundreds of years ago, and can be learned from the works of the great masters.

I may be pardoned if I digress from my subject a moment to speak a word regarding one of these old masters who is always of interest to photographers and specially so at this time. On July 15 of this year Holland celebrated the tri-centennial of the birth of Rembrandt, one of the most illustrious of the old masters. He was born in Antwerp in 1606, and is sometimes called the patron saint of the photographers, because of his remarkable effects with the concentration of light, making strong but soft contrasts of high lights and deep shadows in his pictures. Many an amateur and professional after seeing Rembrandt's love for light and shade in his etchings and paintings will ever after take an exquisite delight in the value of light and shade in the most ordinary and commonplace surroundings. To me he has always been a constant source of inspiration and pleasure. The absence of color in the photographs makes it necessary sometimes for the photographer to supply this defect by judicious lighting and posing. In this emergency Rembrandt's lighting or his *chiaroscuro* effects give a perfect vehicle of artistic expression to the photographer, or in the mastery of light and shade he was a supreme adept and his whole life was devoted to this great problem. In studying the famous Rembrandt lighting in his portraits it is said that the portion of the face and neck in bright light is almost always in the form of an egg, oblong in shape, never in the half egg shape, as so often happens in photographic portraits with the so-called Rembrandt lighting shown in our conventions. In this form of lighting the source of light may be from above or below in addition to that coming from the studio window. But the light shadow in nearly every case embraces the entire subject, the figures and background as opposed to modelling or mere light and shade on a subject to give it the effect of relief. The figure and details in the Rembrandt picture are always attached to the background, but even his dark backgrounds are of a luminous quality. His lighting of the eyes in his portraits is well worthy the photographer's attention. He makes an insignificant face and eyes interesting by throwing them into the shadow—but a transparent shadow that illumines the picture and suggests detail while losing it. Finally, his work is remarkable for its wide range of subject, and its great creative power. No less than 1610 works by him are preserved to this day, so that there is no excuse for not familiarizing yourself with his work, 450 paintings, 260 etchings, 900 drawings and sketches. Philip Gilbert Hamerton has said, "Every art has its representative master, and the representative etcher to-day is Rembrandt." John LaFarge gives an estimation of Rembrandt in his "Considerations of Paintings." "The black etched line of Rembrandt," he

says, "will give me a farspread horizon. A few scratches of his will make the earth sink or rise, remain solid or be covered with water. No longer, in fact, ink and paper, but light and air and shadow in varying form." Rembrandt died in Leyden 1669, and since his time there are no pictures that grow upon one, I think, like those of Rembrandt. Their simplicity is noticeable. They show great repose, because the touch of the artist in them is clear and strong, showing well balanced divisions of space. They form an excellent study for composition lighting and abstract line for the photographer and art student. I remember at Indianapolis President Reeves characterizing his pictures made with so much thought and toil as the drippings of his soul.

At the Iowa State Convention held recently at Des Moines, Prof. C. A. Cummings of that city was reported as saying that we should search for character in our photographs more and more. He believed, he said, in making pictures that get into your heart, by interpretation of spirit—the very soul of the sitter. And this thought suggested to me a point of view, the spiritual side of Portraiture, not often dwelt upon. In other words, my friends, to create a work of art, whether it be a poem, song or picture, you must first put a soul into it, to make it live, and to make it great.

Unless the dauntless soul take part  
In all your toil, there is no art,  
No life, no wizardry, no power.

This, then, is all I can tell you; this is all anyone can tell you about professional portraiture in this country or any other. Find the soul in a picture; this sums up all that can be said about Art and Photography, in a nut-shell.

But in order to do this, to find the soul of a work of art, you must first have a soul of your own and be conscious of its existence. Which is equivalent to saying that the divine gift of expression, expression in the world of ideas, or the power to create beauty in your pictures, is second only to the power to feel, appreciate and see best in pictures of others. Few of us have the power to create, but most of us can appreciate the beautiful work of others. Yet there is a right and wrong expression in photography and in any art which it is well to understand. The sensualist photographer expresses himself through his senses. Only the animal side of his nature appears, because he believes in only what he can see, hear, taste, smell and feel. His life of license represses the life of the spirit, and this is what it is to lose one's soul in art. The intellectual one expresses himself through his mind and spirit. All that is highest and best in him is brought out by intelligent thought, and his soul waxes strong through the exercise of its faculties. That is what it is to save one's soul in art. Expression is life—repression is death.

This question of expression through the

senses or through the spirit, through the body or through the soul, has been the pivotal point of all philosophies and the inspiration of all art and of all religions from the beginning of the world. Thoughtful men, for ages, have realized these truths and have taught the world, by precept and example, to forsake the life of the senses and devote themselves to the life of the spirit. Ascetics in religion fast and suffer, repress the faculties of the body that the spirit might have an opportunity to exercise and grow. St. Francis of Assisi, the artist saint of the Middle Ages, was a type of this form of expression. Probably between these two extremes—the license and the sensualist and the radical expression of the religious enthusiast—lies the truth for us, but just where is the great question; and the desire of one person who thinks he has discovered the point to compel all other men to stop there has led to war and strife untold. All law centres around this point:—What shall men be allowed to do? How far may they go?

For instance, Count Leo Tolstoy, that great and good man, once a worldling, has now turned ascetic. Not caring for harmony as expressed in color, form and sound, Tolstoy is now quite willing to deprive all others of these things which minister to their well being. But there is in most of us a hunger for beauty, just as there is a physical hunger. Beauty speaks to our spirits through the senses; but Tolstoy would have his house barren without pictures and without music, and he advocates that all other houses should be likewise.

Whether the race will ever grow to the point where men will be willing to leave the matter of life expression to the individual is a question. The advocates of liberty are making progress. The race is getting better. Most men are anxious to do what is best for themselves and least harmful for others. We wait; we hope.

So much for the right expression of the soul in picture making.

And now, in conclusion, summing up what little I have tried to say on Professional Portraiture, remember that art in Photography can only be rightly discerned by the spiritual minded. The essence of art, that without which it cannot be what it is, is only of the spirit. In a photographic masterpiece it is not the surface of the picture but the spirit of the artist who stands behind it that you must seek and find, to appreciate rightly and interpret that picture.

Back of the sound broods the silence,  
Back of the gift stands the giver;  
Back of the canvas that throbs  
The painter is hinted and hidden.  
Into the statue that breathes  
The soul of the sculptor is hidden.  
Great are the symbols of being,  
But that which is symbolized is greater.

Beauty of music does not exist for the deaf, nor beauty of paintings for the blind.

I tell you spontaneous appreciation of beauty in art can only come to those who have all their faculties, and a deep spiritual insight is not the least of them for the photographer.

We are so engrossed in material things that the life of the spirit is clogged, diminished and sometimes destroyed. Sensuality, gluttony and a life of license represses the spirit, and the soul does not blossom. Harmony as expressed in color, form and sound is lost when a man's soul is gone.

Beauty is born of the spirit, as happiness is born of life, because the spirit is keenly sensitive to and is pained by lack of harmony, just as life is deadened by pain.

Let me invite you, then, to embrace this love of the beautiful in art. It is the worship of beauty which, in its turn, is only a manifestation of the great Creator of the Universe. Many a sacrifice has been made since time began to Art, the expression of beauty, and to her mother, Nature. The saints in this religion are the great artists of the world, the masters of poetry, music, painting and sculpture. Their lives are beacon lights that form an ideal for us to emulate. Into this galaxy of greatness the photographer may one day come. His prayerbook is his camera. His pictures are his prayers. They tell of his love of art, in form and color and the sweep of beautiful lines. Through them he can praise, with the touch of genius, the God of Nature and His works. This is the religion of the beautiful and the secret of how to make pictures. If you adopt it as your own and a part of your daily life it will make your lives sweet to live here and fill the hereafter abundantly for you with the assurances of great success and of Divine Promise.

Here endeth for us the little journey on Professional Portraiture in the United States.

I turn now to consider with you the second half of my subject as announced: A National Academy of Photography.

In March of this year the National Academy of design, the highest art authority in the United States, and the Society of American Artists of New York, declared a union by a formal vote of both bodies. When their report is finally adopted, the members of the society who are not already in the Academy will become associates, the number of which shall be unlimited, while the number of academicians will be limited to 125 painters, 25 sculptors and 25 architects or engravers. While we welcome this union of forces as furnishing a needed impetus to the cause of American art and artists, one cannot resist the feeling that the addition of the word photographer to those eligible for the honors of this Academy would have honored them and would have strengthened the influence of the Academy with those who are honestly looking for the manifestation of art in any form. (Applause.) American photography, to-day, is showing art in a greater degree than one may find in most contemporary exhibitions of paintings; and

while we do not claim for our medium an equality with painting in the matter of artistic expression, we do insist that photography is being exploited, of late years, more intelligently as a mode of real art expression than some of the older mediums. There are many photographs hung in our exhibitions to-day that represent real art—genuine, vital, personal art. Though still an undeveloped medium compared with painting, and though fettered with technical difficulties, when photography goes back to the fundamental laws of art, recognizes design and instills life into a picture by enhancing the blacks and vitalizing the lights into soft gradations of light and shade. The man who does this is an artist, though his recognition as such may be delayed by prejudice, ignorance, or ill-advised conservatism.

In order that you may understand this matter better here is my proposition. The Photographic profession to-day in America is on an unsettled basis. There is no authoritative body to settle finally the true standard of Art in Photography. The highest authority on Art matters in the United States has refused or neglected, as we have just seen, officially to recognize photography as an art worthy to be ranked with painting, sculpture, architecture or engraving. I ask whether or not this Association, the National Photographers' Association of America, which for 16 years has been deeply concerned with the advancement of professional photography in the United States, is not in a position to-day to shape public opinion aggressively where it touches upon photographic interests? (Applause.) Whether you are not called upon as a body to take some definite action to protect these interests and secure some recognition at the hands of the properly constituted authorities in the United States for the Art we love so well?

I submit that the N. Y. Academy of Fine Arts points the way for you to follow. That this is especially to be commended as worthy of your attention at this time—when the highest tribunal of fine arts in the world, the Paris Salon, has accepted and hung photographs side by side with etchings, engravings, lithographs and other forms of the graphic art,—when the Austrian Reichtag, which may be compared to our Houses of Congress, has definitely decided within a few days that photography is not a mechanical process in Austria at least, but a fine art,—that at the three great fine arts exhibits of Germany, Dresden, Munich and Berlin, photographs are received and hung without restriction or discrimination,—finally, that at nearly all the recent international photographic exhibitions held in Europe, in England or on the Continent, the various learned and aristocratic bodies of the world accept photography as a fine art without equivocation or reserve. (Applause.)

In conversation recently with President Hearn, a man of large views and broad sympathies where the profession of photography

is concerned, he admitted that the most important issue confronting the profession in this country to-day was its general educational status. This, he declared, must be raised or professional photography, in the United States, would go backward. It was necessary he thought to formulate some plan whereby the most advanced members of the profession would be properly rewarded for their superior knowledge and skill in the art. (Applause.) And he has asked us to lay before you and advocate a National Academy of Photography as the best available means for the intellectual advancement of the profession. (Applause.)

The aim will be to bring into closer union the best photographers of the country, thereby promoting an exchange of ideas that will broaden their views and eliminate narrow, harsh and prejudiced opinions regarding photography and art. In thus concentrating the best minds in photography, their organized thought is to surpass any advantage individual knowledge may bring and can be used to greater advantage in promoting the best interests of the profession at large. Provision can be made in such a way to stimulate original research and to foster and encourage organized thought upon artistic photographic subjects. Furthermore, membership can be so guarded that neither money nor influence can take the place of genuine knowledge and ability. (Applause.)

The main purpose of the Academy being educational, knowledge and appreciation of photography as an art should be the standard of excellence. The Academy would always be in advance of general public knowledge and general public taste on this subject, and by raising its own moral, artistic and professional standards to the highest point, it would do its share towards elevating the entire profession.

Of course this suggestion, however meritorious, will be criticised. But criticism to stand should be just and fair. I know that it will meet with opposition from the shallow minded photographers who will be opposed to any test which will uncover their pretensions and will separate them from the better minds in the profession. As he stands to-day the really well educated photographer has no advantage over the fakir in the profession. (Applause.) There should be some protection extended to the more intellectual members—and the Academy I propose would do this. It would create a condition whereby a worthy photographer would be recognized for his study, ability and advanced knowledge and be so well rewarded that he would strain every nerve to gain this reward.

Some will say that this Academy creates class distinctions, which is true,—the purpose of the undertaking will be to select the real sincere, scrupulous worker from the fakir. Those who object to this will be those only who are afraid to come to a show down and be measured by academic standards. (Applause.)

Finally, it will not in any way interfere with this Association, but will only represent a step in advance and a wide field for its activities. How would it do this? By officially recognizing the photographer who is an artist. Being a body with authority they could single out great ability and confer honor or advanced knowledge and superior excellence in the profession. They could make it imperative that a man reach a certain educational standard before he could compete on an equal basis with those who had qualified in a higher class. Such a condition would soon force every man in the profession to aim at greater efficiency in picture making if he wished to succeed,—a condition devoutly to be wished for.

It might be objected that this would create class distinction in the profession, which is true in a measure, since the acknowledged leaders in photography would then be in a class separate from the second and third rate men. But this is not an altogether un-mixed evil, since everybody knows there are degrees of excellence in every profession and no one will seriously object to this, except, as I have said, those photographers who are afraid to come to a show down and be measured by academic standards. (Applause.) Finally, the Academy will not and cannot in any way interfere with the work of this Association, but rather aid in building it up one step higher; since it represents a step in advance for the profession, it only widens and broadens out the field of your activities. You are engaged to-day in a work of great merit, seeking to establish the status of the professional photography in the United States. You are earnestly striving to evolve a new profession in art, that will ultimately take rank in public opinion little if any below that of the painter, sculptor, architect or engraver. But the price of your success will be eternal vigilance and constant unceasing effort. Unless you push ahead intelligently and push hard all the time there will be no progress, there will be no profession.

The Academy of Fine Arts of New York was established in 1806. The founders were 24 all told; 16 painters, 1 sculptor, 2 architects and 5 engravers. The early presidents were such men as Chancellor Livingston, DeWitt Clinton and Col. Jno. Trumbull, the painter. In 1826 Samuel F. B. Morse, already alluded to as the friend and co-worker with Dr. Draper in photography, led a revolt against the conservatism of the Academy, and started a society for the promotion of the arts and the assistance of art students. This was followed by the New York Drawing Association, which later was changed to the National Academy of Design. Mr. Morse was elected president of this body and held the place until 1845, thereby demonstrating his great ability and character as a leader in the art world. I speak of him here to show how close was the connection between art and photography even in the early days in the person of the pioneers like Samuel Morse.

The late George William Curtis, a few years ago, spoke at the annual banquet of the Academy. He said "Art is but a form of expression, but in every art the Mute Milton of Gray, or the Pictor Ignotus of Browning, is a pathetic figure of the *imagination*, not of *life*. The Living Milton, in whatever form of art he may appear, seeks first to *sign*, but the *instinct of song* is unsatisfied if his singing be not heard." Mr. Emerson was once asked why his interest had declined in a youth who had seemed to him full of promises. With his wise, kind smile he answered; "When I found he did not crave an audience I doubted his genius."

The Academy does not give the artist *genius*, but it gives his genius *play*. It gives him the audience that the genius craves, and all the artists combing and concentrating their common interests in the Academy surround themselves with ever accumulating and richer traditions. It makes them felt in the community as an aggressive force and gives them the splendid advantage of organized power. All this and more. The National Academy of Photography, if rightly started, will do for you. It will mark a new epoch for the progress of Professional Photography in America. It will lift your profession to the place where God meant it should be placed, high up among the arts of the 20th century, useful, beautiful, honored and respected wherever men revere the beautiful and true in Art. (Applause.)

President Hearn: I will only appoint one committee at this time, that on the Rules and Resolutions: Mr. George Nusebaumer, Walter Holliday, and Mr. Kern of Chicago.

We will now have the pleasure of listening to an address on a subject which is of vital importance to us all, that on the subject of graft. Mr. Alfred Holden, the exponent of such a thing of dignity, will address us. (Applause.)

Mr. Alfred Holden: Mr. President, Ladies and Gentlemen: The President of your Association sometime ago wrote to me and requested that I talk on the subject of graft. Sometimes I have been puzzled to know what the President meant, whether it was to be a compliment or not, as I am from Philadelphia, in Pennsylvania (laughter and applause), and as you all know that Philadelphia, in Pennsylvania, as one great city in this country, has been performing her duty nobly and well through the uprising of her citizens in eliminating graft from the public office. (Applause.) I feel proud, as a citizen of Philadelphia, in being one who fought in the ranks for the elimination of that which is a blot and a disgrace upon every city, every state, and has been of the United States, and God speed the time when graft may be eliminated entirely. (Applause.)

The last clause of Article V of the Amendments to the Constitution reads: "Nor shall private property be taken for public use without just compensation." And a mighty useful clause it has been for upholding justice

against demagogery and thoughtless impetuosity that would have corrected an abuse by a crime. Suppose that clause had been so written that it read: "Nor shall private property be taken for public use or public property for private use without just compensation." How it would have stopped the impudence of grabbers of franchises and other public properties, and the rascality of legislators! How much injustice and exasperation it would have prevented! (Applause.)

We live our lives as men and women, arising in the morning, retiring at night, but in those few hours we begin at once, if we are men and women rightly put together with good seeing minds, and think how shall we accomplish our work this day. How much have we to do and how shall we do it? If we can say this, and we can begin the morning thankful for the rest we have been given during the night, with a clean head, with a warm heart, and an honest thought, and hammer along through the day with that thought, we shall, as photographers, keeping that one thought in view, change the status of our profession, bearing it into greater respect than it has to-day before the public, and we shall achieve wonderful and grand things for ourselves, because by honesty, fair dealing, giving value and just compensation, we shall arise in the estimation of our patrons, and our profession will be dignified and glorified every day that we work in it. (Applause.)

Graft evidences itself in many ways, and here is a little story that I want to read to you. I cannot think out stories. I cannot carry stories in my mind. I cannot bother particularly with notes, but think at the same time you will pardon me if I once in a while read a story for the purpose of explaining a point.

The wife of a Philadelphia clergyman recently sold a box of waste paper to a ragman. In the box were a lot of manuscript sermons of her husband's. A month or so thereafter the ragman again came around, and asked if the lady had any more sermons to sell. "I have some waste paper," said she, "but why should you particularly want sermons?" "Well, mum, you see I did so well with them that I got here a month ago. I got sick up in Altoona, and a preacher there boarded me and my horse for a couple of weeks for the box of sermons, because I hadn't any money. Since then he's got a great reputation in those parts as a preacher. I'll give you ten cents a pound for all you have." (Applause and laughter.)

The meaning of the word graft as I have taken it from the dictionary does not specifically authorize the use of the word as we have used it in modern times. Many of us, not being farmers, have used the word graft in such a way that we have forgotten the orchard and the plant and the green vegetation which Almighty God puts before us every day. Graft in the true sense of the

word is a shoot or scion taken from one tree and placed on to another and attached to it. A graft on to another tree is for the purpose of improving the tree and carrying out an experiment as to whether it will be a success or not, because grafts are not all successes, as many of them in Philadelphia, in Pennsylvania, found out. But at the same time it is something that really does not belong to the parent body. It is something that until the graft is made lives out its own life in its own particular way. But if the graft in that sense be successful we get an improvement perhaps in the fruit that we eat and in the vegetables that we eat, but a plain outright, out and out, measley, mean, contemptible grafter is a man who is a trickster, and a man who attaches himself to a body he ought not to attach himself to, for his own interests (applause) in an act of glorification or accretion, but an act despicable from the very make up and an act which carries evil wherever it goes.

Now let us take this into consideration: that to improve, to do good work, to create great things, we must be everlastingly at it, not leaving or casting out of our minds the purest of thought and purpose.

As an illustration of one of the meanest kinds of graft that I know of, a certain little girl named Katie, employed by a certain firm, not having the freedom of the pond in winter, nor having the beautiful country existence, was going one morning down to her employment. The frost had been getting bold, and it had frozen a slide along the street somewhere, the delight of every child, and many of you have got your bumps by reason of that slide's existence. The little girl withstood the temptation for several days, but finally she could not withstand it longer, and one morning as she was going to her work she saw that slide and off she went sliding along. The consequence was that she was late for her employment for two minutes, and she was fined two cents for those two minutes that she was late. That is one form of graft. A child is a child, and should have every opportunity of growth mentally and otherwise, and how can a child better get it than by exercise as nature and the child's mind and inventive quality provides for it? Let us cast out of our minds all of these little mean things for the purpose of getting the advantage of the other fellow. Let us take into our minds this quality: I have made a bargain with one of my sitters to do a certain kind of work, let us enter into the bargain conscientiously, carefully and slowly; don't hurry; don't make a mistake in your hurry that you will regret having made afterwards, but let us say this, let us jot down, because our memories sometimes fail us, let us jot down the facts of the case, and if we make even a dollar job, let us give a dollar and one cent's worth. (Applause.) If we make a ten dollar job, don't give them three dollars' worth. It is wrong; it is not honest and it is graft. Let us, as photog-

raphers, be honest, honorable and good citizens. (Applause.)

The boy who is conscious that he has a fortune awaiting him says to himself, "What is the use of getting up early in the morning and working one's life out? I have money enough coming to me to take care of me as long as I live." So he turns over and takes another nap, while the boy who has nothing in the world but his own self to depend upon feels the spur of necessity forcing him out of bed in the morning. He knows there is no other way open for him but the way of struggle. He has nobody to lean on, nobody to help him. He knows that it is a question of either being a nobody or getting up and hustling for dear life. Thus shrewd Nature, in making man get that which he wants most by the way of necessity, brings about her great ends of civilization and character development of the race. The money, the property, the position are small things in comparison with the man she is after. What price will Nature pay for a man? She will put him through the hardest school of discipline, and train him for years in the great university of experience, in order to, perfect her work. The more money or property the man gets on the way is only incidental. Nature is after the man. She does not care a fig for the money, in comparison; but she will pay any price for a human giant. "I'm not wasting my sympathy on the children of the poor," says U. S. Senator J. P. Dolliver, once a poor boy himself. "What little sympathy I have I will give to the children of the rich. If you have one hundred thousand dollars, and give it to a boy to start him out in life, he doesn't start. I suggest keeping that hundred thousand and that boy apart; it will be better for the boy. The cabin where Abraham Lincoln was born did not shelter the childhood of a king, but something better than a king—a man. (Applause.)

Let us take this little portion of a clipping to our own hearts. Let us go back to our work, let us go back to our homes more determined that we will glorify the fact that we live, as good, honest, poor men and women, pure in thought, pure in mind, using every effort to cast a glow about us that will encourage and lift up the other fellow, casting away from us everything which will depreciate or prostitute the mind that is trying to do greater things. Let us use every effort as individuals to bring about the greatest good to the greatest number, and particularly in photography let us cast out graft, all meanness, and let us be broad minded, great big men and women, not alone for our own selves and for our own aggrandizement and our own pleasure. The happiest times of my life are those when I am doing something for the other fellow without the consideration of the dollar, and I want to put into your hearts the same thought and the same action, and I feel just now that I would like to pass the feelings that I have

just now into your hearts that we may be that which we ought and are intended to be—men. Thank you. (Applause.)

Before I go down I want to ask a favor. We have been for these last three days working very hard to get all the exhibits in shape. Most of them are in place in the professional line, and those which pertain particularly to our Association. Upstairs is a beautiful collection of pictures, the Second American Salon, worth while your study and worth while your thought, and if I can get, this afternoon, about fifteen or twenty husky fellows, quick and nimble fingered, to help there upstairs, we will get these things in shape. We have two rooms already together, but it has been a big work. Get together and in three hours we will have the job done. Anybody who wants to help come to us after dinner, and give us your good hand and your good will. (Applause.)

I want to say this also, and make a little apology. I don't like to make apologies, because it shows that I have made a mistake. But at the same time we think that we have committed a little error in laying along with the exhibits certain pictures which are to enter into the Gerst competition, unmarked in our checking up; consequently if anyone who has placed pictures for that competition will go to Mr. VanDeventer and tell him and show him which pictures they are, we will separate them and mark them so that they will have justice done to them. (Applause.)

President Hearn: I would like to announce to the members here present that owing to being the first day and the impossibility of many who arrived on early morning trains to get here in season for the opening, that it has been deferred, as you see, until a little later. Tomorrow morning, however, we desire to commence at 9:30 sharp. Will you kindly help us to carry it out?

The duty falls upon me now of addressing you, and in so doing I will try to be as brief as possible.

#### PHOTOGRAPHERS' COPYRIGHT LEAGUE OF AMERICA,

In reviewing present conditions of matters which have become more or less prominent during the past year, that of the Photographers' Copyright League of America is rendered at this time particularly important. While to some this may not *now* appear as of personal interest, yet even from this point of view circumstances may arise in the practice of our vocation when a just copyright law may largely nullify in importance those matters which now engross your attention. With others these conditions do already exist.

This Copyright League has been organized for a number of years, being "established to secure and protect Photographic Copyrights, to suppress piracies, and generally to promote the interests of the profession." It has, as you see, taken unto itself a very important task to perform, involving much labor and

expense, with very close and alert attention. The employment of able counsel has become necessary to protect the interests of photographers as a whole against other interests which would be much benefited if the work of photographers were unjustly discriminated against, either by being left out entirely from protection in the proposed new bill that is to be formulated, or if the protection granted us were to become entirely inadequate.

The members of this League embrace representative photographers all over the country, many of them highly esteemed members of our Association, while the broad democratic spirit that dominates their arduous and unselfish labors is such that entitles them to your loyal and cordial support.

The support of the Legislative Committee of the League as to the present condition of the Copyright Law, soon to be enacted, will be presented to you at another session of this Convention, to which at that time I would commend your close attention.

#### THE EARTHQUAKE DISASTER AT SAN FRANCISCO.

The principal destruction by earthquake of the beautiful city of San Francisco, and the attendant disastrous results equally as appalling elsewhere in that zone of disaster, with the great loss of life, breaking up of families, is a horror of too recent an occurrence for us to be other than very solicitous as to the future welfare of all those who in the brief spell of a few minutes were made homeless, stripped of all their possessions, and rendered incapable, by reason of this calamity, of obtaining a means of support for themselves and their families.

Naturally the photographers of the rest of the country, becoming solicitous for the welfare of our professional brothers, warranted the organization in New York and Boston of two Relief Committees, to raise subscriptions for their benefit; both Committees (which subsequently united as a joint committee under the name of the National Relief Committee for California photographers) have with the Rochester section of the P. P. S. of New York, and other independent sources, been the means of raising much needed funds for their present necessities, which have, as I understand, been dispatched to them. From reports received the need is still very great, and your contributions, *without restrictions* as to how the same are to be applied by their Relief Committee, are most urgently requested from our members. Our Treasurer, Mr. Frank S. Barrows, is empowered to receive subscriptions for this purpose, and it is hoped by your presiding officer that there will be many who will aid in the work of relief.

I wish to draw your attention to our constitution. This consists of Five Articles:

The first one relates to objects of this organization and principles that underly its existence.

The second relates to membership and matters pertaining thereto.

The third, to the officers and their instructions and duties.

The fourth, to the Board of Trustees and the Committee on the Progress of Photography.

The fifth, to the altering or amending of the constitution, as to how it shall be done, etc.

It is, however, in relation to Article I, which consists of four sections, that I wish to address you, and this Article I will now read to you:

This Association shall be called The Photographers' Association of America. Its aims shall be to unite the photographers of this country in the following objects:

1. To improve the science and art of photography by diffusing scientific knowledge among its members, fostering photographic literature, stimulating discovery and invention, and encouraging the product and the manufacture of the many articles required for photographic use.

The idea of the first few sentences of Section 1 of this article, which is to improve the science and art of photography, stimulate discovery and invention, and diffusing the same among our members by fostering photographic literature, you will readily perceive has always been our policy, while the continued growth and multiplicity of our photographic literature, including our own annual publication now in its fourth year, has been the means of widely exploiting all matters of interest to our members.

The last clause of this Section is "Encouraging the product and manufacture of the many articles required for Photographic use." (Applause.) This we individually and as an Association have always done, especially so since the most excellent precedent established by some former administration, of reserving the afternoons of our Convention days for the manufacturer and dealer for the exhibition and sale of their wares, has been practically adhered to.

In this connection it is fitting to call to your notice a matter that has on several occasions come to the attention of us all, and that is, the discussion of the elimination of the manufacturers and dealers from our Convention. The wisdom, propriety and advisability of this step I very much question, for while the voting power to do so may appear to be given us, it can only be done by such alteration in our Constitution as to practically disrupt our Association. We would also in addition be shorn of a large part of that membership which is now kept up year after year, while our active members largely fluctuate, becoming active only when the Convention returns again to that locality.

The moral obligation that we are under to our Associate members, their position in the right of equity, and our sense of justice precludes any adverse serious consideration of this subject.

The tenor of the *whole section* of this Article of our Constitution is also entirely at variance with the proposed idea. If this were done it would tend towards obstructing the broad spirit of that noble band of veterans many of whom have now passed away, who, while actuated by the loftiest ideals of progress of our Art-science, possesses as well true brotherly affection toward those men whose inventions and improvements enabled them, as well as ourselves as users of their products, to acquire greater proficiency in our chosen vocation.

We are sailing under a constitution where we are *obligated* to "unite the photographers of this country in certain objects," and the opportunity of enabling the manufacturers of our lenses, cameras, papers, shutters, mounts and backgrounds to exhibit what they have to a thousand or more, "is stimulating discoveries and inventions" (applause) on their part, and is likewise "encouraging the product and the manufacture of the many articles required for photographic use," since by these means they can display their goods to a very large proportion of our members, who are equally as desirous of seeing them as they are of listening to our lecturers, or studying the exhibits.

During twenty-six years of the present Association, and seven years of its predecessor—the National Photographic Association, the photographer, stock dealer and manufacturer have been associated together. The cause of the disruption of the old National Photographic Association was the rival commercial contentions, and their being too closely mixed up in the conduct of conventions, interfering with the freedom of the photographers, dominating the policies and controlling the selection of the location of conventions, and largely interfering with the election of their officers. Their attendance was withdrawn, and in 1870 it went to pieces. The birth of the Photographers' Association of America in 1880 and its being kept alive to this date, is in pursuance of the entire control of the policies by the active members, and while we are still desirous of "encouraging the product and manufacture of the many articles required for photographic use," and the display of their goods at our conventions, in no sense do we abate a single iota of our right and intent to control and conduct our Association to the best interests of *all* our members. I believe a thorough and clear understanding of this matter has been rendered necessary at this time, and that the only way to do so has been to present the condition that formerly existed during the life of the National Photographic Association and to show the solid rock that the present one is built upon.

The personnel of our entire membership has largely changed during the last fifteen years, and there are now many of our most energetic members, both active and asso-

ciate, who have no knowledge of the past, with the pitfalls that our elders have avoided, and left with this coming race a heritage to be preserved, conserved and handed down for another twenty-six or more years yet before us. With the restlessness of youth to change existing conditions *radically*, with all the dangers attendant upon so doing, with the idea that because it is not new, that it must necessarily be bad, they would risk the grand future possible to be gained, by having the glory, strength and beauty of our beloved Photographers' Association of America bereft of the adhesiveness of its parts, and left in a misshapen condition, a sight to behold and an object of pity and commiseration—and for what? That we may try an experiment, that even if it should result in eventual success, cannot accomplish a single thing more to the glory of our profession than is possible to-day.

For twenty-six years we have been a large family—every year we look forward to the time when we can meet again. One by one the old guard are departing, and new members are becoming in turn more and more a familiar sight to us. But, brothers and sisters, we love our *whole family*. We cannot view with calmness any disruption which will split us up. It is only a misunderstanding that is threatening to disrupt us. There surely is nothing else! We still have the same brotherly affection as of old. We may all be at fault, that causes this indifference on the part of some, intense earnestness in opposition on the part of others; it may be that I am to blame in not welding you more together. Yes, my friends, I will take the blame if that will mend matters, and I will try and live it down, but I shall always want to come and see us all united—the family still meeting year after year. (Applause.)

I cannot possibly look with calmness at the possibility of coming here and not seeing our dear Papa Cramer, who nineteen years ago was our President, but who to-day, beloved above all men in our ranks, is only an associate member, to be legislated out of membership. (Applause.)

Mr. Cramer: I am a life member; you cannot bar me out, and as long as I live I hope to attend your conventions.

President Hearn: You will not permit this, will you, Papa Cramer?

Mr. Cramer: No. You cannot do it; I am a life member; I have my diploma. (Applause.)

I am very sorry that I have allowed my feelings to delay so long in presenting a matter which I have had for years very much at heart, and beg your indulgence with my personal allusions yet to come. As a young man I often allowed myself to have day dreams, which would excite my ambition, and which never failed to spur me on to see if I could not in some way, and at the same time before my work was done, be the means of doing some good in this Art and have

some advancement, however slight, result from my efforts. We all have had the same experience and we would not efface them from our memory even if we could. We treasure them too highly.

Ever since I first entered in Photography as a boy of seventeen I have, like many here to-day, been passionately devoted to it. It has been the ruling passion of my life. This alone explains the labors I have gladly put in association work, and my interest and persistent effort in the work of the Lens and Brush Club of Boston. It also answers the question that so many have asked me, as to how I found time to write my Professional Portraiture series in Wilson's Magazine and other things. All of this work has been done by studying, working and writing night after night for weeks, months and years, and often till the small hours in the morning. Excepting "The Practical Printer," which as many know was written in my youth, I have never received or asked a cent for any of this work in my life, and I never shall receive a cent. (Applause.)

When at the time of my unanimous election as first-vice-president of this Association at Indianapolis, I foresaw that at some future time it was possible that I might be elected to the highest official position of honor possible to be given me, I then saw that it were possible if I could persuade you to grant it, that during my term of office I might be able to launch that one thing which Photography needs to-day—to dignify her in the eyes of the world. To this end I engaged Mr. Cummings and instructed him to present the idea to you for me, knowing full well that he could present my views much better than would be possible in any other way. I refer to a National Academy of Photography. (Applause.) The masterly manner in which this has been presented you have seen and heard. I have spoken to some outside people about it, and they have one and all invariably told me that the only way this could be accomplished is by affiliating ourselves with some recognized body and have *them* recognize our right to make a bid to the public for recognition of this attainment for Photography. We see that Austria has legislated that Photography is elevated as a fine art, and when we see the marvelous work of R. Duhrkoop of Hamburg on exhibition upon our walls we would not be surprised to hear that Germany has also done so. That we have artists in our own country to whom we, as a duly incorporated body for twenty-six years, could with propriety elevate to this position of academicians is evident beyond question. That this honor in our country should emanate from an association like our own is right and proper. That we should do this, in a broad spirit of recognized merit, to the advancement and dignifying of our art, with utter freedom from jealousies, is also evident. It should at the same time be beyond the possibility of attainment by fraud or political wire pulling, or else the

whole thing becomes a farce and the laughing stock of Artists everywhere.

Dignify our great artists, and let them thus selected be our judges as to whether the works of our members at our future annual conventions would entitle *any of us* to become a member of the Academy. (Applause.) This would entirely eliminate the question of prizes, as the object of our efforts would then be pitched to far greater efforts to receive this distinction of which there would be none higher, as it would only be possible by the assent of an honorable body of men whose personal integrity and the dignity of the art would compel them to honor those who should be so honored. I ask your serious consideration of this matter, and ask assent for the matter, which I thoroughly believe is possible and at the same time will be the grandest step towards dignifying Photography in the eyes of the world.

Now, a few words as to the present convention:

The Association's Annual and our much exploited policy of this convention is known to you all.

My belief that at least one business convention is a necessity, has been proven to me many times since I inaugurated this policy. I know better than anyone of you that this is a fact, as it is not possible for you to know the contents of much of my mail, which being of a confidential nature was not even shown or commented upon to my brother officers.

The results of the faithful work of the best Board of Officers that any executive ever had associated with him is now being presented to you. The Convention is your own, and you could not give us greater pleasure than by making it a democratic one. Your officers are here to serve you. I thank you. (Applause.)

We have promised you this one thing, that there will be plenty of opportunity given you for talking, for the expression of opinion from our members. It is absolutely beyond my desires to have the speakers whom I have selected for our mutual instruction and benefit to do all the talking. One of the hardest things we have to encounter as officers, and that has been the experience of everybody who has had anything to do of this kind, is the reliance of the members upon two, three or four very nice speakers, and letting them take possession of the Convention. I had my mind particularly called to that in 1901, at the Photographers' Association of New England, where you went last year.

At that Convention I was elected its President for the following year. In looking over the reports, of course there are many bouquets thrown us naturally, but I commenced to wonder how many there were that took part in the Convention. I ran it over. How many people do you think there were in that Convention of four days who had anything to say that was reported? About five, six or



CONVENTION PICTURE.

BY WILL H. TOWLES, WASHINGTON, D. C.

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seven. That was disgraceful. That is not democracy, and because we have those members who are forced, often, to take the platform or get up in their seats for the purpose of keeping things moving; it is only because they felt it is incumbent upon them to keep things going. You must not think that this is because these people are fond of talking. They sacrifice much simply to do you good. Now this time I want you all to take part in the Convention. I want to have one thing, if nothing else, in this Convention; I want it democratic (applause). I want the little man, the man who comes to the Convention with fear and trembling, wondering if his picture is accepted. He goes around through the aisles wondering if his pictures are hung or pitched out, thrown away as not being worthy of acceptance. I have instructed the officers to hang, as far as possible, every exhibit that comes here. It will be so hung if it is not to-day.

I want that little man from that city who feels that the officers may possibly be stuck up because they are wearing these ribbons, because they are called President, Vice-President, Secretary or Treasurer,—I want them to come up and see me and I will do the best I can to make you feel at home. (Applause) I want you all to come here and to bar no man. This Convention is your Convention as much as it is Mr. Big-man's from this town or from that town. (Applause.)

Now, gentlemen, this Convention is in your hands. Kindly bear it in mind that this Convention is for the little man; the big man will look after himself and butt in every time. (Applause.)

I would like to have a few words from Papa Cramer.

Before Papa Cramer talks I want him to understand one thing. He did not understand my talk right. I said this: We did not want to come here and find Papa Cramer not here. I know he is entitled here because he was our President nineteen years ago. He can always come anyway; but there are other men like Papa Cramer whom we would like to see, and we do not want to have them legislated out of office, and I ask Papa Cramer to help us, because he helps everybody.

Mr. Cramer: The hour is already too far advanced. I guess you are all feeling like going to lunch.

(Cries of "On the platform," and applause.)

Mr. President, Ladies and Gentlemen: I feel so much honored by your flattering remarks and your kind words that my heart is full of joy and happiness. It is a horror to have the idea that you shall ever shut me out of your Association.

President Hearn: We never will do it, Papa.

Mr. Cramer: And deprive me of the one pleasure I have during the whole year, to be with you during the annual convention. It always makes me one year younger and this is the reason (Applause) I have heard so

many flattering remarks from ladies and gentlemen, and particularly from the ladies (laughter), and what makes me look so well? It is because I am with the boys, and like to be with them. (Applause.) I only wish that when we once depart from this world and go on the other side, of which we know very little, that we will have our annual convention (applause), come together and see our old friends.

I see several friends whom I have met many years, and it is always grand satisfaction to look in their eyes and shake hands with them. I hope that this pleasure and this happiness will not be taken away from me. I was one of those instrumental in drafting your present constitution and by-laws, when, as our President has already explained to you, it was the intention to keep those interested in our beloved art of photography in close touch with each other. Your interests and the interests of the manufacturer are getting closer, and by your demands the products are steadily improved, and to see the products of the manufacturers is as much of interest to you as it is of interest to them to show to you. I hope that nothing will happen to mar these pleasant relations. (Applause.)

It has always been my greatest wish on this side that the National Association of Photographers shall prosper, because in unity there is strength. No matter how many associations you may form in your single states, there is nothing like the National to meet friends from all parts of the country, from the far west as well as from the far east. I had the pleasure of meeting a gentleman from Los Angeles this morning whom I had not seen for nine years, and he had been growing so much larger I did not recognize him any more. It is no wonder. Nine years is a long time, and if we did not see our friends oftener than that we would be liable to forget. For that reason we should all endeavor to keep up interest in the National Convention and come here; and here is the foundation of knowledge, the foundation of progress, and I am very much pleased to hear such good ideas and able propositions as we have heard this morning from Mr. Cummings' able lecture and by the President's ideas. I hope that you will all take the hint of the President—each one of you think of some topic to talk about, and not leave it to only a few. It all does the country good, and it is for the benefit of the Association, then you can reap the greatest benefit for yourselves. The convention is just what you make of it, and it is in your hands, as the President has so well expressed it. (Applause.) It is the same as if you go out to a picnic, if you don't amuse yourself, and don't play with the party, blame it on yourself. You must contribute to the general good feeling and benefit.

Now we have no other side shows here in this place than the wonderful works, the creations of nature. Besides enjoying that,

which we all will, of course, we have nothing else to distract here, and I hope sincerely that the Convention will be a great success, and one of the mile stones in the history of the Association and in the history of Photography. During the existence of this Association I have visited each and every one in all the twenty-six years, except that in Minneapolis, when I was confined to bed and very sick. The fraternity sent me a beautiful telegram expressing their good feelings and wishing me a good, speedy recovery, and I must say I never felt so much the power of sympathy, the power of love, the power of good feeling, as I did at that time. It improved my condition. (Applause.)

This, mind you, is an Association of Photographers. We are here to get new ideas, to improve our work, to enrich our knowledge; but there is also another purpose, and that is to foster friendship and good feeling and sentiment. When things are going so far that the almighty dollar is ruling everything, then I say life is not worth living. (Applause.) We do wrong to put the golden calf on the throne and bow our backs to it. Let us retain our soul, our sentiment; try to make ourselves and everybody that we come in touch with happy. Be to this world as much as you can, and the world, with all its defects, will be a heaven to you. Let us be happy and study that great philosophy to make others happy. Thank you. (Applause.)

President Hearn: Now you have had talks upon two or three different subjects. Is there anything more to be said on these subjects by any of the members present?

(Motion to adjourn seconded and carried.)

Mr. Holden: There is another question that was approached this morning. I should like to have some action taken on the matter, and therefore I move you that a committee be appointed to consider the questions advanced in Mr. Cummings' article and also Mr. President's suggestion of an Academy of Photography.

President Hearn: The meeting has adjourned. The motion is out of order. We will bring that up to-morrow morning.

## SECOND SESSION—WEDNESDAY MORNING, AUGUST 8TH.

The Convention was called to order at ten o'clock, President Hearn in the chair.

President Hearn: We will listen to some communications that have been sent in to us.

Secy. Medlar: Mr. President, we have a communication this morning as follows: 2050 Fell Street, San Francisco,

July 3d, 1906. To Photographers: This is to certify that the bearer, Mrs. Jeanette Barlow, has been in my employ for the past three years as reception room manager, and it is with great pleasure that I recommend her to the fraternity as a thoroughly capable and efficient worker in that particular line. She has marked ability in the proper handling of the customer which is backed up with an intimate knowledge of photographic work in all its details. Should you be so fortunate as to secure her services, you may safely feel assured that your interests will be hers, and whatever duties may devolve upon her will be faithfully and satisfactorily performed. Very truly, O. H. Boye. He is one of the San Francisco sufferers.

Mr. F. W. Medlar, Sec'y., Photographers' Association of America, Niagara Falls, N. Y. My Dear Sir: I regret very much that I cannot attend the convention. Pressure of business prevents me from going at this time. Enclosed please find check for five dollars for membership fee and dues, for which please send me a membership button. Wishing the officers every possible success, I am, fraternally yours, Bonnie J. Brown, President Wis. Photo. Asso.

Charles W. Hearn, President Photo Association of America, Cataract Hotel. Success from one out of the gang but still with you. F. C. Schumacher. (Applause.)

We have at the present time practically entered upon the business side of this convention with this morning's session. We have upon the programme you see a lecture on "The Purely Business Side of the Photographic Problem" by W. I. Scandlin of New York, whom I take pleasure in now introducing to you. (Applause.)

Mr. W. I. Scandlin: Mr. President, Ladies and Gentlemen—We are told that fiction writers of the present day find it impossible to give to their readers a new theme, that there are but three themes in the field of fiction, sentiment, mystery, adventure, and that every story that has been or may be written must be worked out with material that has been in use since first the story of creation fell from human lips upon a listening ear. If this be true of those writers and thinkers who have at their command the vast domain of fiction, you surely will not this morning look to me to give you a new theme or new material upon which to base a formula for a successful business. This is a field of fact from which I must draw my material and it is limited. I can only hope that in using this old material I may give it some new form, clothe it in local color and so present to you these threadbare facts that they may take on a

new suggestiveness of value to some of you at least. The purely business side of the photographic problem—yes, the photographic problem has a business side, though many of us I think fail to realize it until it is too late—and I make this statement not so much to those of you who sit before me as to the far larger number of our craft who do not avail themselves of the advantages accruing from attendance on these conventions. We who do realize that photography has a business side have learned to know not only that it is its most important side, but it is by far its most difficult side. How much more easy is it for any one of us to perform some photographic stunt along the artistic or technical lines of our handiwork than to pay our stock bills promptly and to keep an ever increasing balance in the bank. This, after all, Mr. President, is the aim and from the business viewpoint alone, is the only aim of photography or of any other business. There are other viewpoints from which the higher motives that actuate the conduct of a business may be seen, and when they shine through the daily struggle for existence they take upon themselves an added lustre. But from the purely business standpoint there is but one aim in business, and that is profit, and the question I want to talk about this morning is the consideration of how to get out of our business the largest possible percentage of profit. I think the question may be formulated something like this, and you will notice in my formulation that I do not make money the principal part of the investment. I shall formulate the question in this way: How can I convert my brains, strength and energy into money which, added to a given capital, shall be made to bring me adequate returns upon each and prove a sinking fund upon which I may fall back when brains, strength and energy have become exhausted? This I believe is a fair way of stating the question. Its answer is one that is making the all-increasing work of the civilized world to-day. Can we as photographers work out an answer for ourselves? I believe we can. But I also believe that in working out this answer it must be done upon broader lines than many of us have travelled up to this point. There must be infused into our business lives more of those hard headed, calculating, energetic business methods that characterize the successful business man in other lines of business about us in the world. We are embarked upon a business career. We are in the maelstrom of competition. Our all perhaps is invested in the enterprise. There must be at the helm a pilot, steady, reliable and competent. He must be endowed

with the power not only of appreciating the wildness of the storm, the beauty of the setting sun or the gorgeous glories of its rising; he must also know the dangers that beset his course and how, when shipwreck threatens, he may steer his craft through the breakers or find for her a safe harbor in which to ride out the gale. In other words, there must be at the head of every successful photographic business a business manager, cool, clear headed, far sighted. A man who, with these attributes, may combine the qualities that make him proficient under the skylight and in the work rooms is to be congratulated, but he must be a man who is in the habit of making money, and after having made it, of knowing how to keep it. Our business requirements are two-fold: we must have the man or woman of artistic temperament, capable of carrying on the work under the skylight, but in most cases this very artistic temperament militates against the possibility of its possessor working out the hard business problems that must be faced. There must be, then, a business manager who is probable from his very equipment in the business sense equally unfit to work out the artistic and the technical lines of work required under the skylight. We must never forget too that in the investment of our capital in this business the money part of it, though oftentimes the smaller part, is the only portion of our capital that will pass current in the market. We must therefore husband it carefully and expend it wisely, for until this money portion of our capital invested be made to bring us back returns that shall cover all the running expenses of our business, we are not even self-sustaining and the figures that allure us so often as being profits are actually losses; and by running expenses let me tell you this, that they include not only such items as rent, taxes, water, lighting, fuel, advertising, copyright, insurance, and other items that are familiar to you—help and stock—but they also must include a fair percentage to cover deterioration on stock each year. They must also include a fair amount to cover interest on the money invested, and what is oftentimes forgotten or lost sight of, they must also include salaries for ourselves equivalent to what our services in the open market would command. I submit that unless our business investment of money capital brings us back all these returns in money, we are failing in being self-sustaining, for we are eating into and impairing our capital, whether it be brains, strength, energy or money, without getting from it adequate returns. In this connection I believe that the question of location is a very important one, whether

it be in the establishment of a new studio or in the continuation of an old, and local conditions play a very important part in the consideration of this question. I think these questions should be kept under careful observations at all times. There are many communities, large and prosperous, where it would be absolutely impossible to maintain a successful photographic business. It is purely from local conditions that cannot always be estimated from the outside. These conditions, the details of them, must be studied by each individual studio. In the question of the policy of his studio, which is also very important, these conditions play a very important part. I believe however that the policy of a studio should be laid out upon the broadest possible lines consistent with local conditions. The equipment of the studio must depend largely upon its environments and upon its policy. It must be made to conform to both these elements, but I believe that the equipment of the studio also should be wide, large, broad,—that every studio ought to be fitted to do larger and better work than the largest and best that it expects to be called upon to produce under the skylight. I believe also that every studio should be fitted for out-of-door photography, for indoor work, at home portraiture and everything of that kind. There are few communities in which a sufficient amount of any one kind of work can be relied upon to make specialization profitable in any line. Therefore I say they must be equipped to do everything that comes to them or that they can bring to themselves—everything in the line of photography that can be gotten in our several communities. Now, these questions of location, policy, equipment, &c., having been settled, we are yet at the very beginning of our business. We have invested time, brains, strength, energy and money, perhaps all we have of the last named, without one single cent of return. We open our doors and expect the public to do the rest. Perhaps our equipment is paid for, but perhaps, as it sometimes happens, I know, it is not, and we start in debt. I believe this is one of our first fatal errors and I believe it is logically and quickly followed by the next and we mortgage every available asset to the muzzle and sign away our independence. What, then, must we do to make our business bring to us the best possible returns? I believe the answer is a simpler one than we have been led to think. I know the demonstrations of it are being worked out about us in almost every community in the land. We must study and profit by the experience of other business men in other lines of business all about us in the world. Other business differs from

ours in no essential particular. They buy, create, manufacture or produce to sell again. We do the same. They must pay the costs of running their business, we also have to meet those expenditures. They find a market for their wares—a profitable market—even though in many cases those wares are luxuries far more pronounced than ours. How do they do it? By the strictest observance of business methods in every step of their establishment; by care in the purchase of stock and materials, buying at the lowest cash prices and discounting their bills; by economy of production, safeguarding against losses, damage and spoilage at every step of manufacture; by judicious advertising, keeping their wares constantly before the public and creating or stimulating in the public mind an interest and desire for these wares; by these and a hundred other different ways that are applicable to the photographic studio as well as to any other business in the land. History shows conclusively that the beginning of the tremendous fortunes that threaten the National prosperity to-day were laid in just such business methods as I have outlined. It also shows us how, when these business methods are applied to the small, insignificant business, it broadens and strengthens and gathers to itself a new impetus. We have to look at the prosperous department store upon our own block and remember how only a few short years ago it was but a dingy little shop, its principal stock in trade being made up of pins, needles, handkerchiefs and notions; or to investigate the credit of the bookstore on the corner with its long lines of stationery and fancy goods and novelties and ask ourselves the question: How long is it, Mr. Proprietor, since your entire business was represented by a newspaper route and your office and building represented by a portable stand upon the street curb? or to look upon a fruit store with its display of alluring goods and remember when its proprietor pushed about the streets, himself between the handles of the push-cart, every ounce of goods that he possessed in the world and peddled them to us from door to door; to be convinced that these business methods may be successful, even in small, insignificant businesses. But with it all we must never lose sight of this fact, that no matter what methods we adopt, all this will avail us little unless they are accompanied by untiring watchfulness and supervision. To paraphrase a well known saying, I should put it in this way: "Eternal vigilance is the price of profit in business;" and that is the price that we, as photographers, must pay for our profit in just the same way that

other successful business men in the world about us pay it and pay it gladly for the profit that they make out of their businesses. Now let us briefly look at some of the conditions that will prevail and obtain in a successful photographic studio when these methods should have been adopted. We should find first of all that the studio is marked by absolute cleanliness—the kind that sweeps the dirt out of the corners rather than into them, the soap and water kind applied with elbow grease, the kind of cleanliness that is next to godliness; then we shall find that simplicity is a characteristic of the studio. It goes without saying, that every one of our studios must be made as attractive as possible, both outside and in, and I believe this is almost always best accomplished by simplicity of treatment—it is not expensive and it is always effective. Few pictures I think, rather than many, are to be desired either in the showcase or reception room, and the latter I am of opinion should be almost nothing rather than the portrait work of the studio. Samples should be kept out of sight in drawers and so classified that any style can readily be found when desired. Everything about the studio should be planned for convenience—dressing room and skylight—not only for the convenience and comforts of the sitter, but more important I think for the convenience of the operator, whether he be yourself or a paid assistant. Skylight and workrooms should be planned to minimize labor at every step and all labor-saving devices that have proven practical should I think be put into operation—artificial light for exposing and printing in dull weather when specially available, and the entire establishment should carry the trade-mark of modern, up-to-date completeness. Of the studio personnel there is much that may be said, for on it much depends: uprightness, patience, good manners are absolute essentials under the most trying circumstances. Next to the manager, unless they be one and the same, I believe the person in charge of the reception room should be, and usually is, its most important agent towards success. You all know the qualifications of a receptionist. We must recognize them when we see them. They are many and varied, and I am very glad to note that there will be an opportunity at a later session of this convention for a discussion of this very important question. The rest of the staff, whether it be large or small, should be made up of people ready and willing to perform their duties promptly, quietly and well. There should be no friction among our employees; they should be promptly on

hand at the beginning of the day and should remain at their post until the close of the day's work. If obliged to work overtime they should receive extra compensation, and if Sunday work is insisted upon they should be paid accordingly, and should have extra time during the week for change and rest. These things I think are important, but there must be a genuine spirit of helpfulness throughout the entire establishment if it is to spell out success for us in the end, and this can only be obtained by fair play all round. With a staff thus constituted and a studio thus equipped we should obtain a maximum of production at a minimum of cost, and by minimum of cost I do not mean at niggardly wages, for we cannot expect to get the kind of help that is necessary to do our work in this way by paying poor wages for it, but we should and must insist upon an equivalent service in return. I repeat, then, that the staff of the studio is a very important consideration in the business of which we are talking, and now as to the business management. You may smile if you like, but I insist that there must be a business manager at the head of every successful photographic business. I care not if he be also the proprietor, the receptionist, the operator, retoucher, printer, mounter, spotter and the boy to tie up and deliver the package—he must first, last and always be a business manager. Whatever else his duties may be, if he performs the work of the business end of the enterprise well and properly, he will be not only the busiest but the most indispensable member of the entire staff. There must be cool and clear sighted business management or there will be no success, and if the proprietor is not endowed with the business faculty I believe he will do well to confine his work to the skylight and the workrooms, and allow his wife, if he has one—and if he has not, I advise him to get married and get one (laughter) or a salaried assistant to run his business for him. I believe there is more money in it on this line than on the other. And now, what are some of the things that will come to pass when we shall have adopted all these business methods and shall have put our business upon the same solid foundation that characterized the business of so many other successful people about us in the world? As the most important of all, I believe we should so arrange our financial affairs that we may go into the open market and buy at the lowest cash prices where and what we please. We should also put into operation in our studio some method by which we may keep in close touch with the output day by day, should know ex-

actly what stock of plates, paper, mounts, material, supplies, chemicals and everything of that kind we have on hand, and shall require of our help that they guard continually and carefully against waste and spoilage. A penny saved is a penny earned, and careful attention to this detail alone will oftentimes make the figures on the balance sheet show a very different aspect from what they do at present. It will change them from a disappointing deficit to a healthy credit. We should be very careful in the purchase of supplies, avoid over-stocking simply because a line is cheap; we should know what we want and how much of it, and going into the market with our money in our pockets or in the bank to discount our bills we should find our stock account a far less important item than it is to-day. We should be prompt in our deliveries and careful in the keeping of our every promise. We should hold dearly to our hearts our business integrity, our business honor and the professional etiquette, for without those attributes we may better close our doors. We should find out some way by which we may keep track of the absolute gross cost of running our business week by week at every season of the year under ordinary conditions, and we should also be able to tell at any time whether the work of a given period was or was not turned out under ordinary conditions. We should know exactly our receipts and our charges on the books, and we should make very careful and frequent comparisons of these figures one with the other. It is only in such a way as this that we can ever arrive at a solution of the problem as to 'where we are at;' it is only in this way that other successful businesses know their financial standings at any time of the year, and when we as photographers shall have reached the point that we can say "My business of last month was so much more than of the corresponding month of last year, or so much less," and when we can analyze the reasons and put our finger directly upon the spot that is responsible either for the increase or the decrease in our profits, then we shall be arriving at the time when business methods are helping us materially towards success. In figuring the running expenses of our business we should never forget that such items as rent, taxes, insurance, advertising, help and stock are not the only costs. We must figure in our deterioration charge, we must figure in our percentage of interest on invested capital, and again, we must figure in our own salary at the same rate of payment that it would command in the open market. We should also, when we arrive at this point, come to a

higher appreciation of the necessity of publicity, and we should set about finding the best method for use in our own individual cases. Publicity methods may differ in every individual case and they should be fitted to the policy, the local conditions, and the pocket book of each studio; but we must have a broader, wider platform of publicity upon which to stand; our products are luxuries in a sense and they must be kept constantly before the public eye. The ever increasing millions that are spent yearly by our prosperous neighbors in other lines in the advertising of articles that are far more luxurious and far less necessary to the welfare of the community than are ours, demonstrates beyond the shadow of a doubt the truth of this statement. I believe it is a waste of good money to put it into any business unless that business is susceptible of, and unless the business proprietor is alive to the fact that he must keep up a persistent advertising policy of some kind and let us not denude ourselves with the idea that if we send out once or twice in the year a booklet or an announcement or a circular or a card photograph with our name on the back of it or what-not, that we have adopted a policy of advertising; we have simply sent out a 'feeler.' A policy of advertising means an enlightened and persistent effort to keep the public need up to the importance of the necessity of ordering and using our products, and it is a thing which we must do if we will get from the public purse the money which is there for us. We have only to pull it out and it may be ours. In this connection of publicity, it occurs to me that your own Annual—with apologies to the editors and publishers—for the last five years it has been a splendid publication—but I believe there is a broader field of usefulness for it yet. I believe that if the Association Annual, or at least a supplement of it, were published each year after the convention and directed, not to ourselves as photographers, but to our patrons it would do a vast deal to raise the standard of photography and the appreciation of what is good photography throughout our land. (Applause.) I believe that if the articles in the Association Annual were directed plainly and straightly and firmly toward the establishment of this higher appreciation, if its illustrations were reproduced from the work of the members that has been exhibited upon the convention walls and that has actually received the official sanction of the Convention, it would be a paying investment for every member of the Photographers' Association of America to issue copies of that supplement broadcast throughout his commun-

ity with his own imprint upon the cover and the statement that he is a member in good standing of the Photographers' Association of America. (Applause.) I believe also that such a publication should be restricted absolutely to the use of the members and that no one other than a member of the Association should by any means be able to buy editions of this book, but issued in that way, whether his own work appeared in it as a part of the illustrations or not. I think it makes no difference—it will carry the representative work of the year—it will show his patrons that good photography is the kind of photography that he stands for because he puts out the money, time and energy to come to these conventions, to belong to the Association, and to do his share toward meeting them in their demand for the best of its kind. In the hope, therefore, that some day we may see this evolution of the Association Annual, I make these suggestions. All these things lead me to repeat that the business end of photography is, without exception, in my mind, the most important end, because if its bills are not kept paid, if its credit is not thoroughly established, no amount of artistic or technical skill will avail to keep the studio afloat. Now, as we grow in business proficiency we should become better citizens, because we should identify ourselves with our local boards of trade and other civic organizations and should become acquainted with our townspeople and business neighbors. Every step that we as members of a community take toward the betterment of the conditions in that community, so much will those steps reflect upon the betterment of our own conditions as members of that community, and becoming acquainted with our business friends, with our business acquaintances and townspeople, will help us materially in many ways, and especially will it help us I believe—I am treading on very thin ice now, too—especially will it help us to arrest the inroads into the legitimate business of the studio by the ever-present amateur. We have but to look at the magnificent exhibits of the second American Salon on the floor above to know his power. Shall we allow him to enter our best families, and by reason of his better work in interior photography, and allow him to take away from us this part of our business? We have only to note the conditions that exist in any large town or city in this country to see that this is but his first step and that it is followed very quickly by his entry into the field as a full-fledged professional photographer, and direct competitor, meeting us on our own lines; and mind you, too, that when he takes

this step he has nine times out of ten snatched all the best trade of the locality for his studio because of his broader acquaintance, because of his genial personality, because of his power to mix with people, and because of his standing in the field of work that he has started in. I believe, Mr. President, that this is one of the business questions that we photographers have to meet and face in the near future. I believe, too, that there is only one way we shall have to meet it and face it; we should meet him on his own ground and fight him with his own weapon; in other words, we must qualify to do as good or better photography than he, and not satisfied with this, we must reach out for it and get for ourselves every single bit of photographic work that naturally develops or that can be brought into the studio. We must grasp it and bring it into our own workshop if we will succeed. Failing in this, I believe that we fail in safeguarding our business against attack at one of its most vulnerable points. Now, all those things that I have outlined to you must be worked out by the effort of the individual studio; each for himself, and it is worthy of note, too, that the results arising from adopting the suggestions that I have outlined will be found to affect the profits that come in from the investment of the money part of our capital, but more especially from that part of our capital which is represented by brains, strength, energy and personality. In these I believe there is a distinct note of encouragement for the photographer who is long on the business end but short on the financial end of photography. There are many other questions of vital interest to our craft that may never be settled by the work of the individual studio: that must have the hearty, careful, persevering attention of groups of studios, or of larger organized bodies of craftsmen; such questions as the maintenance of price and quality, the abolition of the fakir and the rate-cutter, the betterment of local conditions generally, and the ever-present questions of copyright and insurance. These things must be boiled down, discussed, argued, compared and legislated by larger bodies of men than the individual studio represents. These questions come naturally under the discussion of our local sections if you may call them such, or of our state organizations of photographers, and in that discussion these organizations ought to have the support of every man living in the territory that they cover, and then, as a supplement to the work of the state associations and local bodies of photographers, I believe that your own Association should have the natural rounding out and

fulfilment of the active work of the business photographer in the betterment of general conditions. The history of this Association is one of progress and achievement. Active membership in it has meant for many a man who, to-day, without it, would be an unknown plodder among his craftsmen, success and profit. Active membership in it in the future will mean success and profit to many a man who is to-day an unknown plodder among us. He may be helped not only by the help that he gets from this Association, but he will help himself while he helps the Association. And then, when all these things have come, what are we to expect? I thank God an abnormal percentage of profit, tainted by the misery of a long suffering public—and I believe that every abnormal profit is thus tainted—but a fair, honest, healthy profit upon our investment, a profit that shall pay us back adequate returns upon every portion of that investment—every dollar of money, every ounce of energy expended and that shall leave us an ever-increasing fund upon which to fall back in later years, and as this condition of material prosperity approaches, we shall find our profession advanced to a position of recognized importance in the business world, and we ourselves shall occupy places higher in its esteem and good fellowship. We are distinctly on the up-track and every year is adding to the list new names of successful business photographers. May the list grow longer and stronger until in God's good time we may reach the point when there shall be found in this entire land in our craft none but business photographers. (Applause.)

President Hearn: According to the suggestion made yesterday, it is desired that our members will at all times avail themselves of discussion on any paper or talk that has been prepared for you that is in line with the subject in hand. Now, in this case any discussion is in order that would have a bearing upon the idea of Mr. Scandlin.

Mr. Griffith: I move you that a special supplement be printed of the very good talk we have had from Mr. Scandlin this morning and distributed among our members. (Motion seconded.)

Mr. Herrick: I wish to add to that a supplement in some way so that the photographer would know how to make these changes and get the money. Mr. Scandlin's talk is very good. I think the majority of us believe what he said, and probably knew it beforehand. But the point is to advance the interests of the photographer and put us in the way of getting these results. He wants to tell us how to get the money to pay the bills promptly. I should like to hear some

good thorough business man get up and tell his methods, better than to hear Mr. Scandlin say how it could be done and is not done.

President Hearn: Kindly state your amendment.

Mr. Herrick: I should like to have some business man follow on that proposition, or Mr. Scandlin, and tell us how to do it.

Mr. Griffith: I wish to withdraw my motion, inasmuch as that article will be published in the different journals throughout the country.

Mr. Holden: There was a little matter that was brought up yesterday immediately after the motion to adjourn. It is concerning the President's recommendations. He made some very splendid recommendations as to the creation of an academic standing for the members of this Association being granted to them upon having arrived at a certain dignity of workmanship. I move now, Mr. President, that a committee be appointed to take up the question of the President's recommendations of yesterday and also to take up the questions as brought forward by Mr. Scandlin in his address. (Applause.) (Motion seconded.)

Mr. Julius M. Merick: I rise to a point of order. The question under discussion now is the business side of photography. This motion enters into the professional side.

Mr. Lifshy: That motion covers both questions.

Mr. Holden: The idea of making that motion was this, there is much for you to listen to of value. If this matter is placed in the hands of a committee to-day they will take action on it as soon as possible and we shall get the benefit of an argument out of what they have to bring forward before you perhaps to-morrow.

Mr. F. Dundas Todd, (Chicago): The subject is warm right now. Serve it up to us and let us have a feast. You are all practical business men and you are supposed to know how to make money in your business. Get up and tell us how to do it. Will the men who can do this tell us what they do? Mr. Scandlin has given you general principles. Will the men who make the practical application tell us how you apply it, right now, while the subject is hot? (Applause.)

President Hearn: There is a motion before the house which has been seconded. (Motion stated, put to vote and carried.)

I will appoint Messrs. Holden, Core and Lively.

Mr. Core: I should like to be excused. I do not believe I will be able to serve.

President Hearn: I will appoint Mr. Goldensky in that case.

Mr. Herrick: I merely wanted to have someone follow out this idea expressed by Mr. Todd. I should like to hear somebody who is a practical money-making man get up and tell us how to make it. We all have different ideas. No one man's ideas can govern in all localities. I should like to find the other man's way of doing it.

President Hearn: What is your way?

Mr. Herrick: That is forcing me in, but I won't back down. I believe every photographer starts in at his front door to make money, and I believe his showcase is the first thing he wants to attend to. I don't do it, but I think you ought to do it. Change your showcase as often as possible, keep it clean and polished. Your stairway is the next main feature. Have that look inviting to the ladies so they do not think they are going to dirty their skirts as they come up. Have your reception room just as clean as soap and water and muscle can make them; and when you get inside I don't believe the proprietor wants to meet his subjects; I believe he should have a reception lady, and as smooth a one as he can get. I believe she will pull more money out of anyone coming into the studio than he can. If there is only the man at the desk and a person coming in wants a four-dollar picture and he tries to get him to take a five-dollar picture that man thinks he is trying to work him—and he probably is; but a clever lady can raise subjects from three dollars to five dollars a dozen, and that is what you want. Never get angry. Whenever you get angry you lose your prestige and your custom. Never let a customer go to another studio. I don't believe in cutting prices, but if a customer wants a picture at a lower price, you should have another card you could show him at that price. He will have twelve good advertisements to pass around to his friends. Not only that, but that man has other members of the family, and every man in this world has some friends, and when that friend wants a picture he will send him where he got his picture. I think you can see the point there. The idea of system cannot be ignored. Your system wants to be thorough and one that will enable you to check your paper back on your printer just as well as it will enable you to check a dozen pictures back on your customer who gets them. You will have to study out your own system, but it can be done. Before I put in a system it used to take three times the amount of platinum to tone the same amount of pictures that it does now, simply because they know I am watching and they don't know how

far I can go. Another thing: when a customer comes into your operating room you never want to lose your temper in any way, shape or manner. Treat them always courteously, no matter whether wealthy or poor. Have them go out with a friendly, homely feeling, rather as if they had been in a home than in a studio. In furnishing a studio try to give it a homelike appearance, not too nice, but so they will have the look they would have at home. Pay your bills promptly—there comes the question of money again. It is pretty hard to pay your bills promptly unless you have the money, but if you start in that way you very often can carry it through. If you tell your stock keeper that you will pay him on a certain day, go and pawn your shirt if you have to; then your credit is good at any time and you can get better discounts. I don't believe in dividing too much, because you can go to a man and say "I will throw you all my trade if you will give me the best discounts that can be gotten." I believe I buy my stock cheaper than any man in this room, because on the first of every month the man gets his check and he knows it. Everything Mr. Scandlin said was right. It is for you to make application. If a man is in a poor locality and cannot get out, he cannot go into a good locality until he gets the money to go. Watch the business from the front door until the picture is delivered. If there is anything else I can answer, ask me the question. (Applause.)

Mr. Rockwood: Mr. President, you asked me to prepare a little paper or talk on a subject bearing so directly upon this that I thought perhaps if there was time—it would probably take eight or ten minutes for me to read that paper now—I might do so, and for the further reason that it may not be possible for me to remain here until Friday afternoon. It bears directly upon the line of discussion now before us.

President Hearn: Is it the pleasure of the convention that the programme shall be changed to that extent?

(Motion made that programme be changed as suggested. Seconded.)

Kindly take the stand if you will, Mr. Rockwood.

Mr. Rockwood:

#### SUGGESTIONS FROM A VETERAN.

There has been so much discussion of late, both on the platform and in the magazines concerning "Methods in Business" that whatever I might now say would impress you as a "too oft-told tale" and the suggestions have been so varied that there are but a few novel ideas now to put before you. Furthermore, one is handicapped by the truth-

fulness of a recent remark in Mr. Abel's "Photographer" that Photographers are in the main a happy-go-lucky crowd who listen to all kinds of advice and then go about their own business as before. This is too true and it is like pouring water on a duck's back; it won't soak in.

Business methods vary with locality and circumstances and no formula will reach the requirements of earnest provincial photographers and the well-known metropolitan workers.

For the strictly business photographer, who is seeking both fame and bread and butter, I suggest that we first look at the

#### FRONT DOOR AND THE SHOW CASE.

My bright young coadjutor, Milton Waide, has given this important element an exhaustive exposition. In a word my view is to have quality and let quantity go hang. One good picture of an interesting subject is worth more than a dozen of mediocrities.

Assuming that the virtue of neatness and good house-keeping need not be emphasized, we enter the Reception Room, which is the open or the closed door to business success. Here should be just the reverse of what has been the practice of the average Photographer. Nothing on earth is less interesting, than a collection of Photographers even where many are meritorious, of the ordinary human face. Have a few of your best pictures in portfolios, on a center table, each style and price by itself and not another print in sight except a few of your most interesting subjects carefully framed and hung on the walls, the fewer the better. Never hang or exhibit a picture which does not interest yourself. Here also steps in that marvellous development,

#### THE RECEPTION ROOM ATTENDANT,

who should be in all senses of the word a "perfect lady." With her rests the success or failure, I might say, of the business, assuming of course that good photography is the rule of the establishment. A woman of fair education, refinement and tact will succeed better than any man, however skillful he may be as a salesman. Let such a party receive a good salary and a commission; however small that commission may be it is everlastingly influencing, perhaps unconsciously, every transaction or sale in the studio. As I said on a previous occasion, I one season kept tab on the sales of one of my young ladies and calculated that the increase of sales for the season by this keen-witted, adroit girl was between three or four thousand dollars over the amounts intended by the patrons. These bright women are sometimes hard to get and difficult to retain, as they will get "the marrying

habit." So many women go into business with the avowed idea of making it a stepping stone to matrimony. Women are deft of touch, physically and mentally, have a wonderful adaptation to detail and are far more conscientious in business as to duty and fidelity than men. They rarely watch the clock. I have employed men who enabled me to set my watch with unfailing confidence twice a day, five minutes after nine and one minute before five.

Whoever presides in the studio or skylight should work in perfect harmony and accord with the Manager of the Reception Room, and ordinarily it is wise to accept her suggestions. She almost always correctly diagnoses customers and their pocket books. Whether the presiding genius of the studio is the proprietor or an employee, let him

#### DO NOTHING PERFUNCTORY.

Put your whole self in every picture you make. Let your subjects realize that you are in dead earnest to make the most of nature's possibilities. As I have said to you before, Photography is a matter of intelligence, earnestness and care; if there can be added to these artistic taste and knowledge, good business qualifications and general culture, we have a combination and result rarely found in the art.

One might say there are myriads of Photographers, or, that Photographers are rare. There is no occupation so crowded and none where there is so much room. Even in that great reservoir of humanity, the City of New York, with its two millions of inhabitants, one can count on his fingers the men who combine force, knowledge, business ability and artistic culture. I claim that there is no occupation—call it art, science, profession, or what not, which needs for pronounced success more thorough preparation and equipment than the Photographer.

Two diverse propositions work to the injury of our art in the good esteem of the public. One is the idea that the art is so simple as not to need thoroughness in mental equipment. The other that its votaries are on the plane of the artist, poet, sculptor, and that a fairly good chemical and mechanical production must be valued as a stroke of genius!

#### THE IDEAL PHOTOGRAPHER.

Photography is a mechanical or fine art just as its representatives make it. If a man has only technique, his work shows the machine-made map of the subject photographed; if he has imagination and artistic culture, every line in his picture will suggest the well-known Hogarth

lines which combine beauty and grace. Then his creation may attain to the claims of art.

I was asked once to sum up the elements of a good photographer; I replied the ideal photographer should have the wisdom of a Bacon, the humor of a Dickens and the art of a Rembrandt. (Applause.)

Mr. Stafford, Chicago: I should like to have Mr. Rockwood tell us what he considers a fair commission to the Reception Room lady in connection with salary, and also the commission for the operator.

Mr. Rockwood: It depends of course upon the business. In one of my establishments we do over \$30,000 a year; two per cent. of that would be \$600. In another one of the smaller places where the receipts are only about \$8,000 or \$9,000, five per cent. would be more in accord with the proper adjustment of things. I have gone from one to five per cent., paid them altogether from the receipts. I would know what my receipts were to be. I have had some very interesting incidents in connection with that. When I first instituted it with one young lady I had in the office I said: "You are so very earnest that you should be benefited by your intense earnestness in your business. You have never asked me for an increase in wages, but I am now going to give it to you in another form. I propose to give it to you in the way of commission." She came round at the close of the week and said, "Governor, you made an awful mistake." I said, "How?" "Why," she said, "what do you suppose my commission is this week?" I said, "I don't know, my dear, I hope it is considerable." "Why," she said, "I dare not tell you, better I will feel, because it is certainly it." I said, "No, the larger it is, the better I will feel, because it is certainly an indication of the business." She said, "My commission this week is \$15. Now it is not too late for you to alter that, and do just what you please about it." I said, "Can't you see yourself that a great deal of the increase in the business during this week has been through your intense earnestness? I saw you with that lady day before yesterday. She came in and wanted a little copy made, and said she wanted to spend three dollars or four dollars; when she went down stairs you had her booked for a hundred dollar miniature. That was my gain." One of my operatives came to me one day and made almost the same remark. He said, "Governor, I think you made a mistake giving me such a large amount." No, it was the end of the month. "I have enough commission out of this month's receipts to pay my rent." "Well," I said,

"my boy, I am awfully glad of it, because I see a very marked improvement in your work, and in the receipts of the business."

I give you this incident to confirm the impression I hope you may have received and entertain that the best way to transact your business is to be economical all the time, but generous in that way. The individual who has the slightest commission,—it doesn't matter how small, if it is only one cent in a dollar, they are working all the time, perhaps unconsciously, but earnestly, to get that penny. They know at the end of the day that those pennies amount to a good deal.

Mr. Herrick: I also am giving commissions, but in a different way, and instead of giving them weekly, I first figure my business out; I find what it took to run that business, then I come to a percentage over and above that amount at the end of the year. I find that to work very successfully indeed.

Mr. Rockwood: The matter of detail is for each one to establish for themselves.

Mr. Herrick: In that way if your business does not increase you haven't so much to pay; not only that, but it keeps them with you a year. (Applause and laughter.)

Mr. Rockwood: I don't have to do that. I have in my employ now two who have been with me for thirty-nine years. (Applause.) One was with me for thirty-nine years and six months. We found him dead in the street. He would have finished up his forty years and probably been with me yet. Of course, that occurred ten years ago. I never had a person go away from me since I have been in business in fifty-two years unless I wanted to get rid of him. (Applause.) The terms are for life and there are no mitigating circumstances. (Laughter.) One of my witty boys, the one who has been with me thirty-six years, God bless him,—just like my son,—a good many years ago wrote upon a little card over the mounting room "Who enters here leaves matrimony behind."

Mr. Herrick: I didn't mean that that was merely to keep them there because I have only been in business eight years and one has been with me seven years, another five years and another four, so I didn't mean it that way. Still it is a good thing to have.

Mr. Rockwood: I have no employes who have been with me for five or ten or twenty years. Of course in starting my last establishment I had to get new stuff, but one of them has worked with me on and off for twenty-five years. If your employes are treated as you would your family they will venerate you and regard you just as they do me. I am called the Governor by everybody, and there is not

one in my establishments that I have not at times taken into my home. We have a regular tear every year at my house; all the employes, both those at present and those who have married off and so on, come to it. All these social amenities I believe in. Others don't. I believe in treating my people as if they were part of my own family, with the same affection, courtesy and interest. That is my standard; a good many differ from it. (Applause.)

Mr. Wilson (Georgia): I have made it a point to stand for photography. A photographer whom I have known all my life, said to me, "I never, when I am away from home, say I am a photographer." I said I didn't agree with him. If he wasn't proud of it he should do something else. (Applause) We do it. I don't care whether it sounds egotistical, but ask in Savannah if they know Wilson, and they do, and they do all through the state. I have made it a point—I don't care what the affair is, but I get there or send a man there and make a picture, and they most all come in the studio to see the picture. I have interested the city officials on the ground that it advertises Savannah. I have the support of the Mayor. I have the influence of the Chamber of Commerce, and other citizens. There are a number of conventions that meet there, and on their programs you see a special appointment for a photograph by Wilson. I have never failed in getting an order of at least one-third of the convention, amounting to from \$50 to \$300 or \$400 for one or two exposures made in a few minutes. When they come in your chances are good to make something else. They are men busy in life. You photograph them in the convention, they want a picture to take home, and when they come in you photograph them (Applause).

I was elected at the Convention in Boston last year as Secretary. I went home with the thought of filling the office worthily. One of my employees decided to go into business and left me. About that time a very important investment I had in an automobile business needed attention and seemed on the verge of toppling. The director asked me to step in. Then I lost my assistant manager by the death of his wife. He was a man from the west and he had to go out there again. I did get out of the automobile business fifty days later. I immediately advised the President, and he was kind in insisting that I retain the office. I was afraid of making a fizzle of it and insisted on the resignation, and it was for that reason and that alone. To-day I am more engaged in photography than ever, because I perhaps put more work on it. I have

to do more of it. I conduct my own studio. I disposed of my automobile business, and I am glad to see that the President succeeded in getting a man who to my knowledge and the lack of complaint in this Convention, has filled the office so successfully that I am satisfied he will be elected this time (Applause.)

Mr. Holden: We often lost sight of little things. When people meet us on the street and say "By the way, I am coming down to your studio so and so and so and so," we ought to follow it up, like the insurance men. We should take a little jot book and enter that person's name, and even ask for his address, and follow after them with whatever advertising matter we are accustomed to using. In that way see that we can constantly keep them in mind that they promised to come to the studio some time before long. The insurance men, I find, if they discover anyone that they have an inkling is seeking insurance or mention anything about taking some insurance, they never let it drop, but follow them until they get the insurance. I think we should do that. (Applause.)

Mr. Fowley: Mr. Chairman, Ladies and Gentlemen: In line with the remarks that Mr. Scandlin made, it seems to me that business getting is the subject, but it also seems that you have fallen away somewhat from something practical to aid the professional photographer. Now it appears to me that Mr. Scandlin made one remark that caught my attention very quickly, and that was the present and increasing competition of the amateur. I think that the Convention ought not to adjourn without at least giving that phase of the question some consideration. Now, gentlemen, before you may behold the results of the competition of the amateur. Some eight or ten years ago I first became interested in photography through becoming an amateur, and two years ago I entered the field and made it a business. Now after being in the business I recognize that the competition of the amateur photographer seems to be unreasonable. As an amateur I never competed with a professional. I never would do it. I considered that that man had a living to make, he had expenses to pay and I considered I was being paid for my services in my special field of endeavor, and consequently I should not take from him a business that was legitimately and honestly his. Now of course the question resolves itself into what is practicable. What would be in harmony with both the amateur and the professional? Now I have a plan to offer, Mr. Chairman, and Ladies and Gentlemen, and that plan consists of merely grading the price list that would

favor the profession and not hurt the amateur. Now the idea is right here in a nutshell. Now for example suppose you have a little plumbing work to do at your home, and you don't wish to employ the services of a plumber. What do you do? You probably figure out the supplies that you need and you go to a stock house who sells plumbing supplies, and you try to purchase there the material. You find after you get there that the stock dealer asks you whether you are a professional plumber or not, and if you are not you pay a retail price; if you are a professional plumber you receive your material at a discount of some 25 to 40 per cent. from what the ordinary public would buy it. Now probably Mr. Eastman and the so-called photographic trust would object to that. I don't believe there is a trust in photography (Applause). My suggestion is this: supposing a man buys \$3 worth of supplies; if he is an amateur he pays \$3.25, but if he is a professional he pays \$2.75. The difference could be adjusted so that the professional could have a slight advantage, but it would be sufficient to enable him to make a living profit on his work, and I think the organization should take some ways and means of trying to bring that about, of trying to get the manufacturer to co-operate with them, not to antagonize, but to co-operate. In my estimation co-operation is going to be the future success of all mankind. Why should we not co-operate in this way? You may say possibly that the amateur in that way would kick. His business amounts to the greatest part of the business. I think that where an amateur is employed in some occupation and making a living at that, he follows photography for a pastime, and a few additional dollars he would pay for supplies would not in any way prevent him from following his hobby, and I don't believe that the amateur would cease buying supplies, and I think that working along these lines if you were to do something to get the manufacturers to co-operate with us that we would be more successful in our business.

Another matter; the stock house, oftentimes, will enter into direct competition with the professional photographer. Some gentleman wishing to have some photographic work goes to a stock house and he gets a price which is far below that of the professional photographer because some stock houses make it a business of giving amateurs work of that kind knowing that they can do it cheaper than the professional, and in that way they still make a profit from the transaction. I think such work as that should be referred to the professional photographer. I

don't believe that the stock house ought to do work that it takes away from the professional photographer. (Applause.)

I have become one of you. I am willing to try to become a good photographer. I resigned a good position in order to become a photographer. The possibilities of photography, and its beauties as an occupation appealed to me, so I did not keep my position, but I became a professional and sacrificed a good position to do it, and I think that if any man who comes among you in that way and graduates from the ranks of the amateur and is willing to do it in the right way,—I think he should be given the welcome that he ought to receive, and that no amateur who cares to be worthily called an amateur should try to come into competition with the professional photographer. I thank you very much. (Applause.)

Mr. Wilson (Ga.) I don't like to do all the talking this morning, but I have a little something to say in reply to that. I want to say how I have handled amateurs. I was one of the first men in the city who recognized the amateur about the time they put up little signs in the parks "No amateurs and yellow dogs allowed." We took them in and encouraged them in this way. Having had a great deal of experience in the various athletic sports we learned that an amateur was an amateur so long as he was, and that when he took money for his work he was then over the line. Now I impressed upon them that one fact, that while you are doing this if you can afford it it is a pleasure, we will be glad to help you. I have seen some of the best men come from those ranks. We say "Friends, if you want to come into the profession come into the open." I made friends with the officials of the City and if I heard of a man selling pictures we would say "Go out and take your license. We are ready to compete." That was the first move. When they established a club I gave any assistance I could. I helped them in enlarging. They have an enlarging camera, and I went there and did some enlarging. I always worked that one idea there; an amateur or a professional. When one of them took a dollar I guarantee the rest of them didn't know it. They would boost for you and work with you, and also impress upon their friends that a photograph, after all, was more than what the stock cost, and "when you want something good, we have a sky light out here, go to Wilson's (Laughter)—don't go to Wilson's". They have educated the public very largely in our community. They have helped the professional photographer keep the amateurs in line, and the professional photographers are helping them. That

has been our plan. So far as price is concerned, this is very good; if it could be so arranged that would be very nice, but it is a very hard matter to go into that line. As far as finishing is concerned we do finishing for amateurs and charge them a goodly price and tell them we do it as an accommodation at that; if they are amateurs and want the full benefit of their business, do their own developing and get the benefit of the thing. If they want to be professional come in the open. If they don't come into the open, the first fellow they hear from is an official, and the next fellow is the club member.

President Hearn: We have a full discussion on this. Mr. Todd is next on the program, and although it is pretty late Mr. Todd's theme is so very important that I should like to have him come in before we adjourn.

Mr. F. Dundas Todd: The Cost of Manufacturing in a Photographic Studio. It may safely be said that the average photographer does not really know why he is in business. I know what I am talking about, because for several years I have frequently asked individual men why they were photographers and what they were in business for and only once or twice have I been told by the man I spoke to that he was in business for the money he could make out of it. The others informed me that they became photographers because they liked it, or thought they would, because they drifted into it and so on. The men I find who realize that they are in business for profit make a pretty fair living out of their calling, but the majority of professional photographers not only in this country but the world over in my estimation get very inadequate returns for their services. The reason is not far to seek. The big money to-day is to be found in the highly organized machine industries, where the various operations are largely mechanical. Combinations of capital eliminate competition and insure much higher dividends. The worker has seen the benefit of combination and in turn has increased his income to a more limited extent by the organization of trades unions.

Such combinations of workers are nothing new in the history of the world, as we find that for a thousand years the workers of the Grecian and Roman Empires were organized so perfectly that the labor unions of to-day are a mere nothing as compared with these great institutions. They were exterminated by military force and church decree in the fourth century, and until recently only the middle class, under the title of professional men, were allowed to combine and limit the numbers

of those engaged in their particular calling.

Professional photography in the world to-day occupies a rather unique position. A photographer's studio cannot be called a factory, nor in the strict sense of the word can it be called a profession, neither is it a business where a man buys and sells commodities. I can call it nothing but an occupation. Being outside of what an eminent professor calls the machine process, it can claim no scheme of organization, and as a consequence each studio proprietor really blunders along with his affairs in a very haphazard manner. You will observe I am dealing very gently with the photographer as an individual, in fact, I am trying to show that his peculiar lack of business ability is due to the business he is in and not to any failings that are characteristic of the individual. His business up to now has called for antagonism between individuals and he has suffered not only in his pocket but in his mind as a consequence. I am glad to see a feeling developing among many men that ultimately it will be found more profitable to co-operate than to compete, if it be possible to devise a workable plan.

A photographer is in his way a manufacturer, who ordinarily sells his produce direct to the consumer. Since the output is ordinarily a small one one would naturally assume that the manufacturer would know at least within a few cents the cost of the goods he makes and would take care to sell them at a higher figure so as to get a fair return for his services and his investments. This is not the case however. For many years I have asked hundreds of photographers to tell me the cost to them of a dozen cabinets, and I have yet to find a dozen men who can tell me. I have heard all kinds of guesses from 90c. to \$2.50—just think how enormous is the difference between these figures, and yet they are given me by practical men. I am only a theorist, only a poor editor, who has been frequently told by professional photographers that he does not know anything about photography as a business. I am free to confess my ignorance, in fact I was born that way, but I have never considered ignorance as a crime, it is a misfortune. However, I have frequently tried to escape this calamity by asking for knowledge from professional photographers and find that although practical men they are just as ignorant as I am, and I can say with all confidence that in their case ignorance is a very great calamity indeed.

In one of my cynical moods I tried to make a definition of a professional photographer and the best I could do was to describe him as an individual who ex-

pected everybody to perform services to him for nothing, but who at the same time was perfectly willing to work for the public at the same price. I won't swear that this definition is strictly correct, but it is true enough to hurt somebody. When a photographer estimates that a dozen cabinets costs him about a dollar he is thinking only of the material he will consume and is not counting one cent for his own and employees' labor, nor for general expenses. But labor is a commodity which is bought and sold like plates, paper and card stock, and therefore must be considered as part of the cost. In the same way rent and taxes and such expenses must be paid for out of the business, must be earned by the business and therefore must be calculated as a part of the cost of every individual print that is turned out of the photographer's studio. Recently a plumber friend of mine told me that in figuring on a job he counted himself as being worth \$6.00 a day, then he added not only the cost of material, the use of the wagon, the shop rent and similar expenses, but in addition he charged for the time he spent in estimating what he would do the job for. This is business sense and shows why plumbers make money.

I once asked an optician friend of mine how he arrived at the selling price of a pair of spectacles. The cost of the material is rather low and he knew that I knew to a cent just what he paid for it. His answer was very brief, "I consider myself to be worth \$2,000 a year and I allot a fair proportion of that sum upon every pair of spectacles that I sell to a customer." This was business sense.

An optician in a country town of less than 2,000 people you will see considers that his services to his community are worth \$2,000 a year. I wonder how much a photographer living in the same town would consider his services worth. I think he would be very modest and be very thankful if he got a thousand. But I hold that at least ninety per cent. of photographers in this country should earn without difficulty \$1,000 a year, but I am sorry to say I don't believe that half of them earn that much. However, for the sake of argument I am going to assume that a photographer should get \$1,000 a year out of his business and then I will proceed to take an average studio and see if we cannot find out the cost of manufacturing the product that this photographer sells.

Since all money that goes out of the business must be earned by the business we will have to consider every cent that is spent as being an expense. Therefore in figuring out cost we will have to allow for the following items: First and most

important in my estimation, labor which is supplied principally by the proprietor, then comes material, rent, heat, taxes and insurance, postage, new accessories, studio repairs and general waste. Last of all, hired labor if such be employed. Many photographers are assisted by their wives in the studio and their services must not be considered as worth nothing, but must be allowed for at regular market rates. Some photographers seem to think that they are as badly off as preachers in this respect. You know that when a congregation hires a preacher at \$15.00 per week, if the congregation can scrape it together, this same congregation ordinarily expects to get the services of the preacher's wife at the same time for nothing. I have always considered this as being pretty rough on the preacher's wife, and rather small potatoes for the congregation, and you can just guess what I think of the photographer who gets his wife's services in the studio day after day and figures them as worth nothing at all.

Having learned what expenses must be charged in estimating the cost of work, my next business will be to find some system where we can arrive at a fair approximation of the correct answer. I say approximation advisedly because only one photographer has within a year supplied me with figures that are accurate to the last cent and I am glad to say that his manufacturing cost gained in a practical way agreed to a cent with my estimate. This was not so bad for a theorist, was it?

I have tackled this problem from two ends. In the first place I figured up the cost of all the material that enters into the making of a dozen cabinets in an ordinary studio. Here it is. And if at any time you think I am wrong I want you to stop me on the spot. This is a question of fact and it is up to you to make certain that I have got the facts correctly.

Four plates and developer .....	\$0.31
Proofs .....	.08
Envelopes and circulars .....	.02
Retouching one negative .....	.35
Paper for fifteen prints .....	.23
Toning chemicals .....	.10
Mounts for thirteen prints .....	.26
Tissue enclosures .....	.05
Total .....	\$1.40

If we deduct the cost of retouching the material used costs \$1.05, and I wish to draw your attention particularly to the fact that no allowance is here made for resittings and only for a small waste of material, both of which cost a great deal more than the average photographer ever suspects. About ten years ago many of you will remember that I tackled this very

same problem and at that time I found the cost of the material used in a dozen cabinets amounted to 60c. This means an increase of cost of 66 per cent. At first blush this increase is startling and I find it is due to more plates being used for each sitter, more expensive toning chemicals, more expensive mounts and in the use of enclosures for the finished prints.

The cost of material you will thus see is a fluctuating expense and depends practically on the amount of business done. If there are no orders for pictures then there will be no expense incurred for material. It is different, however, with the other expenses such as rent, salaries, etc., which must be met day by day whether sitters come or not if the photographer is to stay in business. I have had much correspondence with many photographers for nearly a year trying to discover what these constant or overhead expenses really amount to, but find it very difficult to secure exact figures. Even when I had found them, then came the problem how to apportion them among the various departments. For instance, the studio may be roughly divided into reception room, operating room, and printing room, and in order to secure a fair estimate of the cost of each department we must charge against them a fair proportion of the rent, heat, taxes, repairs, salaries, etc. To make matters more complicated in the majority of studios an assistant rarely gives his services to only one department. The printer may also be the retoucher, or he may assist the operator while the latter and the reception room lady divide the retouching between them. To unravel such a complicated problem one would require to get a statement from a rather large establishment where each as arrived at, and then it will be for you to work, and from such figures one could arrive at the date on a percentage basis. I will give you what figures I have secured and then show you the conclusions I have arrived at and then it will be for you to say whether or not my estimates are approximately correct.

Out of all the figures provided me by various photographers I have compiled the following schedule of overhead expenses for an ordinary gallery employing a printer and having the retouching done outside. Again I ask you to stop me at once if you take exceptions to my estimate. What is wanted is facts, not notions.

Rent .....	\$ 250.00
Heat .....	50.00
Taxes and Insurance .....	15.00
Postage .....	35.00
New accessories, Studio repairs and general waste .....	250.00

Assistant .....	500.00
Owner's salary .....	1,000.00
Total .....	\$2,100.00

Now don't you see that every day in the week including Sundays, whether sitters come in or not this photographer has got to find \$6.00. If it has not come in over the desk that day he has got to dig into his pockets and find some cash that came in the day before or the week before, but find it he must if he wants to stay in business. If he has only one sitter at \$3.00, his dozen pictures that day cost him \$6.00 plus \$1.40 for material and retouching, or \$7.40 in all. If he had five sitters at \$3.00 his pictures in all cost him \$7.00 for material and retouching and \$6.00 for general expenses or a total of \$13.00. Total receipts being \$15.00, he would have a profitable day's business, but I am afraid the surplus \$2.00 might be swallowed up next day if it rained, so we must judge photography by the year. Having got some figures to go upon we can now do a little calculation as to how many sitters must patronize the gallery to make it a paying proposition. It all depends on the price. Some men offer cabinets at \$3.00 per dozen, and we find that at this price at least 1,300 sittings must be made, thus:

Receipts 1,300 at \$3.00 .....	\$3,900.00
Overhead expenses .....	\$2,100.00
1,300 at \$1.40 .....	1,820.00
Total .....	\$3,920.00

At \$4.00 a dozen, eight hundred sittings will be enough, at \$5.00 about 650, at \$2.50 there must be two thousand sittings, and I am informed that more help and more space would be needed with more than two thousand sittings, so the limit I think has been reached when we consider cabinets at \$2.50 per dozen. Right here I want to point out that it is evident that there is a dead loss in the ordinary gallery in making a cheap line of cabinets at \$2.00 or even \$2.50 a dozen.

I have shown how many sitters must patronize a photographer at various prices in order that he make an income of \$1,000 a year. But is it possible to get a sufficient number of patrons to enter the average gallery? To me that is a most important question, yet I find it absolutely neglected. Let us see the possibilities. Photographers are fairly numerous in this country, in fact there is generally one to every 3,500 or 4,000 people. Such evidence as I can secure indicates that only about 15 per cent. of the population are photographed in any one year, or in other words, the average photographer makes from 600 to 700 sittings annually.



CONVENTION PICTURE.

BY LOOMIS, EMPORIA, KANSAS.

LIBRARY  
OF  
UNIVERSITY OF ILLINOIS

I have discussed the question with all grades of photographers, with men who get \$3.00 a dozen to those who get \$15.00 a dozen and find the result is generally the same. I am talking to practical men and I am ready for correction if I have made an incorrect statement.

Here let me give figures from a country photographer doing all his own work except retouching.

Total cash received .....	\$2,188.76
Total stock used .....	\$678.72
General expenses, including retouching .....	518.93
	<hr/>
	1,197.65
Net income of owner .....	\$ 991.11

He made 450 sittings at from \$2.00 to \$10.00 per dozen. The cost of material per dozen was \$1.40, including retouching it was \$1.85. As his income was a fair one in my estimation his cabinets evidently cost him \$4.85 per dozen. His cheap work was clearly made at a loss. A very important point arises here. Any photographer who is making only a fair living out of his business can readily see that his work costs him just what he gets for it; if he makes more than \$1,000 per year, it is costing him less than he gets for it, but if his income is less than \$1,000 a year than he gets for it, but if his income is less than \$1,000 a year then his work costs him more than he gets for it. I am still assuming \$1,000 a year as a fair income for the average photographer.

Many men tell me that they have figured out that if they could increase the number of sitters to a certain amount per day they could make money at a certain price. For instance, one man said that with 20 sitters a day he could make big money at \$2.00 per dozen. He was in a town of 35,000 with only seven photographers, so he had a chance to try the idea. At the end of three months he found he could not draw 20 sitters a day by any kind of scheme and wanted to sell out on account of his health. I suspected the seat of his ailment lay largely in his pocket.

One very successful photographer employing three assistants gave me the following figures:

Rent .....	\$ 780.00
Heat and light .....	250.00
Taxes .....	75.00
Insurance .....	100.00
New accessories and repairs ....	150.00
Postage .....	75.00

Help .....	2,800.00
General waste .....	300.00
Repairs .....	100.00
Material .....	2,415.00
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Total .....	\$7,045.00
Own salary .....	1,500.00
	<hr/>
	\$8,545.00

He made 2,300 sittings, so a dozen cabinets cost him \$3.71, while the material alone cost \$1.05 a dozen, which you will notice is the amount to a cent that I estimated at the beginning of my talk.

It seems to me that this photographer's figures really gives us the minimum cost of a dozen cabinets. He gets \$5.00 a dozen, so you see he is not using high priced material nor paying extravagant salaries. I fancy few men could run their business more economically, so until I get more light I am going to assume that \$3.71 per dozen is about as cheap as it is possible for a dozen cabinets to be made. I suspect the majority of those listening to me have to pay much more than that for them.

I have told you that I have tried very hard to get figures that would enable me to apportion the expense to the different departments of a studio. We all know there is the reception room, sky light and printing room. Given the expenses of each department one should be able to learn just what percentage should be allotted to each. I will try what I can do, but cannot guarantee more than an approximation, simply because no one can give me the necessary figures.

The reception room is the finest part of the studio. It is generally large, well furnished and in the best location. I think myself at least half the rent of the premises should be charged against this one room, while most of the repairs and general waste are incurred right here. The other half of rent, taxes and similar expenses may be evenly divided between the operating and printing rooms. I have had to guess at the division of the salary among the employees. I allow the reception lady almost \$12.00 a week, the printer \$20.00. I assume the retoucher devotes part of his time to assisting the operator, so give him a salary of \$25.00 a week and charge one-third against the operating room and the balance for retouching. I allowed, you will remember, \$1,500 a year to the owner. I charge the operating room with \$1,000 of this, and divide the balance among the other departments for superintendence.

This table shows my results:

	Reception Room.	Operating Room.	One Retouching	Printing Room.	Total.
Rent.....	\$390.00	\$195.00		\$ 195.00	\$ 780.00
Heat and Light.....	125.00	62.50		62.50	250.00
Taxes.....	37.50	18 75		18 75	75.00
Insurance.....	50.00	25.00		25.00	100.00
New Accessories and Repairs	75.00	37.50		37.50	150.00
Postage.....	75.00				75.00
Help .....	600.00	400.00	800.00	1,000.00	2,800.00
General Waste.....	150.00	75.00		75.00	300.00
Repairs on Studio.....	50.00	25.00		25.00	100.00
Material.....	46.00	713.00		1,656.00	2,415.00
Management..	250.00	1,000.00	125.00	125.00	1,500.00
Total.....	\$1,848.50	\$2,551.75	\$925.00	\$3,219.75	\$8,545.00
Cost of each sitting.....	\$0.81	\$1.10	\$0.40	\$1.40	\$3.71
Total 2300.					
Percentage.....	21.8	29.6	10.8	37.7	99.9

If the retoucher is considered as helping the printer in his spare time instead of the operator we will have to deduct 18c. from the one department and charge against the other. This would reduce the expense in the operating room to 92c. and make the cost of a dozen prints \$1.56, that is 13c. each. The actual result is this. Each sitting seemingly costs the reception room 81c, the operating room \$1.10, the retouching room 40c. and the printing room \$1.40. Now this is on the basis of cabinets costing \$3.71 per dozen; if they cost more each department must be charged more, therefore I have worked out the percentage figures, thus reception room 21.8, operating room 29.6, retouching 10.8, printing 37.7.

These figures I think are rather interesting and I will further supplement by the percentage figures that refer to material. The total material is a little over 28 per cent., plates and developer a little over 8 per cent., paper, mounts and toning chemicals 18 per cent., stationery expenses 2 per cent.

A resitting takes up the time of the reception lady as well as that of the operator, so both must be charged, therefore a resitting costs \$1.92. A duplicate order costs \$1.40 in the printing room, but if we add the reception room lady's time the total cost will be at least \$1.60. Remember all these figures are on a specially low basis and therefore most of you here must figure at least 10 to 20 per cent. higher.

Let me conclude by pointing to the immensity of the photographic business. There are in this country 16,000 photographers in business as near as I can learn. Each makes 600 sittings a year, or a total of almost 10 millions. We have seen that the stock for each sitting costs a little over one dollar, so that photographers of this country buy every year about ten

million dollars' worth of plates, paper, mounts and chemicals. That is an enormous business, and it is no wonder that many photographers spend much time figuring out how to save a little on their stock bills. And yet I often think their energy is being wasted in a wrong channel, for even if they saved 10 per cent. it would amount to the average man to less than seventy dollars a year. I am of the opinion that the real point for the photographer to worry over is how to get a higher selling price. I am honestly of opinion that a fair price for a dozen cabinets of ordinary style should be at least \$6.00, and it is up to you as business men to endeavor to get it. I am afraid you will never get it fighting each other, and sooner or later you will have to organize as all other occupations are doing and strive to co-operate rather than to compete.

Mr. Bowersox: You made the statement that the cost of the material was \$1.05. Suppose you have so much help in your studio and a person comes in and you know you can sell a dozen cabinets for \$4.00. Is it a proper thing to take \$4.00 or let that customer go to some one else?

Mr. Todd: I meet that problem every week of the year. I am selling to the manufacturers' advertising space. There is always some one comes along who wishes me to cut the rates. He would be glad to advertise, but he would like a discount of 15, 25 or even 50 per cent., and Todd says no, he loses the business. If you let it slip for one customer down come all the other customers in a little while on the same basis and you are just out 10 per cent. of your receipts. If I slip 25 per cent. it comes down to that and so I hold my price.

Mr. Bowersox: That is a different proposition because that same help, that

same overhead expense goes on whether you make one picture or none.

Mr. Todd: And my expense for paper bills goes on just the same.

Mr. Bowersox: The only expense would be a dollar and five cents. Now, will you let the four dollars go out of your hands or keep it?

Mr. Todd: I have told you what I would do. I have to print four pages at least in every form, and if I have a page handed into me after my space is filled I have to put four pages more to carry this one page. I could take this man's ad. and put it into that special page at no expense to myself and take his money, but I have turned it down for sound business reasons. (Applause.)

President Hearn: I would like to have Mr. Bowersox give his views on this proposition.

Mr. Bowersox: I know a studio in our state that does one hundred thousand dollars a year. I get that from good authority. If they cannot get five dollars they take four dollars, and if they can't get four dollars they take three dollars; they are making them as high as ten dollars and fifteen dollars. Of course these are for different sizes, styles, and finish. If you have a certain amount of help and are paying a certain price, your overhead expenses grow on the same. The only addition to that is simply the \$1.05 which Mr. Todd has figured out. I say that that man cannot afford to let those people go out if they want to pay him \$4.00 instead of \$5.00 that he really expects to get.

Mr. Todd: Where are you going to stop on that proposition, at one customer or one thousand?

Mr. Bowersox: Well, they don't usually come in one thousand lots. (Laughter and applause.)

Mr. Todd: That is what you call repartee, but it is not an answer. It is very clever, but it is not facts. Are you going to stop at one man this day or are you going to stop at 600 throughout the year?

Mr. Bowersox: You have to take into consideration the amount of business you are doing and the amount of help you have to do it with. I figure that my help costs me so much a day. The more pictures I can turn out with that same number of people, the more profit I have at the end of the day. The other day Mr. Rockwood said the reception lady has to be a "real lady." Mine would not be offended if you said she was not a lady, because mine is a gentleman. He came up the other day when things were dull. It was hot and I didn't blame him for not coming out. The amount of business that

day amounted to \$29.00 for sittings. He came back two days later and said I want to show you this: The other day we made in sittings so much—it only amounted to \$29.00. Here are the figures. Besides the \$29.00 orders, I got \$23.00 more for extra and additional orders and for making different pictures from different negatives, that amounted to \$23.00 more. It was not such a bad day after all. Those are the things you have to use to boost your business and to get your extra money for yourself. If a man comes in and cannot pay five dollars you have something that is a little different that will cost you probably within a trifle the same as the five dollar pictures and then take the \$4.00.

Mr. Todd: You are skipping from one proposition to another as fast as you can go. I have looked up that question and have an article on it—on the question of the price, and I point out there that all the staple goods are made today in all businesses on a very low margin of profit. It is on the exceptional goods that the manufacturer and dealer makes his big money. I can give you an illustration such as this. Every individual knows about its price, and it is sold in the stores for less than ten per cent. profit, but if a lady goes into a store and buys a feather and a few ribbons fastened to some straw it becomes a "creation" and the feather and the ribbons and the straw are enhanced in value about four or five hundred per cent. (Laughter.) I advise, therefore, photographers to break away from the staple line as fast as they possibly can.

Mr. Scandlin: It occurs to me that there is one account not mentioned at all in this discussion and that is the advertising account. How would it do to put the one dollar loss that Mr. Bowersox proposes to charge in this case to a special customer rather than let him go out—put the difference between the \$4 and the \$5 in the advertising account—charge it up to advertising. I know a concern in New York that operates four or five very large five and ten cent notion stores about the country. They have an advertising account, but they do not spend one single cent in so-called advertising that you and I in the olden times would call advertising. They do it this way: They will buy a very large edition of a small book, perhaps, or they will buy some fancy notion that they feel they can create a good sale for. Costs them absolutely five cents net to buy these goods. They go to work and pay five cents more in printing an elaborate advertisement of their own—not an advertisement, but an imprint or something of that kind so that it represents their notion house. It has then

cost them ten cents apiece for this article. They put it on the counter for five cents apiece, and sell millions all over the country and charge five cents apiece on every one of those articles sold, to the advertising account. Why not do it here?

Mr. Todd: I will tell you why. You are dealing with a general line of commodities for sale, and one is used as a leader. The photographer cannot afford to throw any one of his pictures on the market at a low price as a leader. (Applause.)

Mr. Herrick: We all have lines that have gone out of date. They get a little old. I have only one drawer in my reception room where we have cards that just fit. On those cards are pasted all our odds and ends. They are lined on the bottom so that they do not scratch the end. All our odds and ends are there with a little mark showing how many we have. I never show the cards until we strike a fellow who wants to pay low prices. Then we say here is a picture we have and we draw out the card. We sell that mount out at a price we can get from him. In that way we don't cut our prices and don't make any leader, but I will take everything that comes in that there is a living profit in.

Mr. Todd: Yes, a living profit.

Mr. Wilson: While that argument is on it brings back the previous thoughts and the fact that that is where the reception room lady comes in. That is where she uses her tact and discussion—or the gentleman as it may be. If you give a man 20 per cent discount and four more customers find it out, and they will do it, and they get 20 per cent., then you get from the five customers what you were getting from four, and it merely sifts itself down. If you will cut it to Smith, he will tell Jones and Jones will tell Wilson and all those common names, and the result is, it will go right through your own and your staple lines will come down.

Mr. Herrick: I don't believe in cutting prices. Every card in my display is numbered. We will say 975. Last figure means the price of that picture and John Smith can come in and tell what my pictures are selling for if he knows the way I mark the cards. If it is an odd number that means an oval mount, and an even number means a square mount. Every picture has its price, and we don't aim to raise it. If we can sell them at a higher priced picture we have another picture to show them, and we can refer right back to our register and say Mr. Jones got so many pictures on No. 17 mount and there is the number.

Mr. Harding: I believe in being honest and giving a man his money's worth. My lowest price for a cabinet is \$3.00 and my highest price is \$15.00. If a customer does

not want to pay more than \$3.00 I will make it for him at that price. I have different styles there. If he pays \$15.00 I will give him \$15.00 worth, and I will try to make him satisfied. If he wishes to pay \$5.00, I will take it gladly and give him five dollars' worth. I don't believe in allowing a customer to go away where there is a possibility of getting other customers by pleasing him. I believe in giving them their money's worth, and I believe the most of us are honorable men.

Mr. Wilson: I think it resolves again to the skill of the workman. The very thing that the men who are exhibiting here are trying to attain is the honor of being classed the best workman. I conduct a studio that occupies a building from the cellar to the fourth floor. I am in a town of 40,000 white. I have workmen in every department. I handle few of my customers. I look after the business men and the men who are busy and the man you want to associate with. As a customer comes to the counter I see little of him. Our policy is to impress him that we know our business and that our help know their business. I have never paid one stock bill that I did not get the full discount for cash on it. That has been my principle through life. The stock bill is my least consideration. The bigger the stock bill, the happier I am because I know I am doing the business. Every man orders for his department. There is no waste. We order in the largest quantities, price considered, and every little article is taken care of. We charge for what we know or we make them think we do just as a doctor does. It is not because a doctor spends two dollars coming to your house that he makes his charge, but he has to have some price to start at. If you can make a woman look beautiful in a photograph she will be pleased forever, and why shouldn't she pay for it? That is what we charge for. I have never figured how much it costs to make one dozen pictures, and I don't care, so long as I am on the right side of the profit and loss account at the end of the year, and I have been so far.

President Hearn: I appoint the nominating committee as follows: E. A. Johnstone of Connecticut, W. G. Thuss of Tennessee, E. B. Core of New York, Mr. Steckle, California; Mr. Fowler, Illinois.

I should also appoint a committee to receive and consider invitations for the next year's convention. It is my desire to see if it is possible to make less work when this matter comes up tomorrow. I understand there are several cities in competition. It will take a long time to thrash it out before the Convention, and a committee appointed could present their views

on the matter subject to your final decision.

Mr. Wilson: Is that in accordance with the Constitution and By-Laws?

President Hearn: There is nothing that provides for the appointment of said committee nor that prohibits it.

Mr. Wilson: I move that a committee be appointed to do the work.

(Seconded, put to vote and carried.)

President Hearn: I will appoint on that committee Mr. Wilson, Mr. Sperry, Mr. Giffin, Mr. Bandtel, Mr. Wallinger. I would like before we adjourn to mention to you that tomorrow morning we have a lecture by Mr. Clarence M. Hayes. We have for two days been unable to commence at 9:30 on account of our members not being here. I am desirous as it is going to be a very busy day, to start on time tomorrow morning. In that case Mr. Hayes' lecture will come very shortly after opening. Mr. Hayes, as you know, is very well qualified to speak on the subject assigned to him, and this acceptance by him was received by me with a great deal of pleasure, knowing perfectly well that he will say something that would be of advantage to us all. Tomorrow afternoon we have something on a similar line to what we have just been doing, or that has been the subject of discussion this morning—that is, one particular end—the reception room. We have discussed this for two or three years in some sort of a manner, being improved upon each year, and I anticipate that this time it will be the best of all. This meeting will be in charge of Mr. Johnstone, the President of the Photographers' Association of New England. He will have associated with him as speakers, Mr. Puffer of New York, and one or two others whose names I am not acquainted with at the present time. It will then be open for general discussion, and I hope you will come one and all and fill the hall and try to have your discussion of advantage and not deal in any way in personalities or anything that will tend to hurt the value of the information which we wish to acquire.

Mr. Lifshy: I have a motion to make. I think it would be a good plan to offer a reward of some kind whether it be a diploma or medal for the best invention, whether it be a camera or chemical or developer or whatever it is, to the manufacturers and dealers. I think that it would encourage them to improve on the present machinery that we have. I think they have done splendidly so far and by little encouragement they would do still more.

President Hearn: For your considera-

tion I would say that this is in direct harmony with the Constitution and By-Laws "to encourage the product, manufacture and sale of things for photographic use" and "to encourage invention," etc.

Mr. Wilson: I want to second that motion, and I think it might be well to add with the permission of the maker for the best display. There can be a committee to judge who makes the best display.

Mr. Lifshy: Only for inventions.

Mr. Wilson: I would second the motion as originally made.

(Put to vote and carried.)

President Hearn: This, I take it is a matter of instruction to the incoming Board.

Mr. Holloway: I have been requested by a number of gentlemen in the hall to ask if it is the will of the convention that all pictures receiving a blue ribbon be brought into this hall, and us fellows who don't know anything about it told why they received this ribbon. (Applause.) There seems to be a vast difference of opinion as to the wisdom of the judges on some of the pictures already receiving a blue ribbon, and the boys want to know why those pictures were considered better. I make a motion to that effect.

Mr. Wilson: I second the motion.

Mr. Todd: I have had considerable experience with the judging question. The Attorney-General of the United States has decided that giving prizes for pictures is a lottery—there is no mathematical or scientific way of getting at which is the best picture. It is a question of opinion. Mr. Holloway and other photographers have gone up against a lottery, and want the judges to tell their reason. There are no reasons why a picture is the best picture. They have their tastes and knowledge of art. A judge in an art contest may give his decision, but don't ask him for his reason.

(Mr. Holloway's motion put to vote and carried.)

Mr. Wilson: There seems to be a desire to have some of the other pictures criticised as well. I have a suggestion to make. Those who have ideals place the name or description of the picture in a hat and allow ten of those to be criticised. Take ten of that hat and be criticised that we may know why they were not as good as the others at the same time.

Mr. Lewis: If we have judges who cannot tell why they put a ribbon on this or that picture, or if it is but a lottery, I am sorry. I move we adjourn.

Carried.

### THIRD SESSION, THURSDAY MORNING, AUGUST 9TH.

The convention was called to order by President Hearn.

President Hearn: The secretary will read the communications received.

Sacramento, Cal., July 31, 1906.

To my fellow photographers, members of the P. A. of A., Niagara Falls, N. Y.: I regret very much being unable to attend your convention at Niagara. Early in the Spring I had started to plan to be with you and possibly tell you something about our association of California. But events followed so quickly after that memorable 18th of April that all personal plans and ambitions were set aside and it was one grand scramble and hustle to find means to live. It was indeed a terrible blow that most of our poor fellows suffered, and if it had not been for the instantaneous action of our Sister States there would have been much suffering and want. But thanks to the unselfish helping hand of the Nation our boys are being taken care of. The people of California know now what fraternal organizations and associations are. For these were the first to come forward with offers of assistance. And on behalf of the Photographers' Association of California I desire to express our appreciation of the generous and prompt assistance given by the several State Associations and also of the many individual photographers and dealers. I believe that our Mr. O. H. Boye, Chairman of the Finance Committee, has prepared a report of the result of his work in reference to destitute photographers, which report will be handed your Secretary. Fraternally yours, Lawrence F. Terkelson, Pres. Assn. of Cal.

A large group photograph of this convention will be taken by the Niagara Art Union of this city at the close of this morning's session; it is especially desired that every member be present, as the picture will be used by the press through the country; all members kindly assemble on river bank at rear of this hotel, Niagara Art Union.

President Hearn: It occurs to me at the present time that it would be well and fitting that I should call attention to the fact that at 2 o'clock this afternoon there will be a reception room discussion. This is a matter of great importance to us all and we should endeavor to be here. It is one of the features that should come up for the consideration of all of you. It is a matter that touches our own individual business so closely that the elimination of things that are wrong and the recommendation of things that would be feasible is worthy to be brought to your attention as it will be brought. The meeting will

be in charge of Mr. Johnstone, President of the Photographers' Association of New England, and we have also Mr. Puffer of New York, Miss Mary Carnell and other people who will address you at the time. Tonight there will be a vaudeville and smoker at 8:30 p. m. I think at the Shredded Wheat Biscuit Company's plant.

We will now listen to the Secretary's report:

Photographers' Association of America, Niagara Falls, N. Y., January 18, 1906. The executive committee of the Photographers' Association of America met at the Prospect House for the purpose of making arrangements for the 26th annual convention.

All officers were present.

Charles Wesley Hearn, President.

C. J. Vandeventer, First Vice-President.

C. J. Lewis, Second Vice-President.

F. R. Barrows, Treasurer.

Frank W. Medlar, Secretary.

Secretary Medlar: The report of the Ex-Secretary was as follows:

Received on outstanding account,	
1904 .....	\$ 219.35
Received for floor space, 1905....	2,775.00
Received for desk space, 1905 ....	250.00
Received for advertising space,	
1905 .....	895.00
Received for merchandise sold..	5.00
Received for balance Ladies Entertainment Fund .....	40.00

Total .....	\$4,184.35
Paid to F. R. Barrows, Treasurer, in full.	

President Hearn: The Secretary will be requested to read the Treasurer's report, who is very busy in the office and cannot get away.

Secretary Medlar: Treasurer's report:	
Cash on hand Jan. 1, 1905 .....	\$5,026.20
Received from Secretary .....	4,184.35
Received from membership and dues .....	3,128.00
Entertainment Loan returned ...	300.00
Received—Hotel Lenox .....	100.00
Sale of Ladies' Pins .....	37.25

Total .....	\$12,775.80
Paid out on vouchers drawn by President and Secretary, Nos. 479 to 582 Inc. Bal. on hand Jan. 1, 1906 .....	7,957.25

\$4,818.54

President Hearn: You have heard the report of the Secretary and Treasurer. What is your pleasure?

Mr. Core: I move that the reports of the Secretary and Treasurer be accepted.

Seconded by Mr. Johnstone. Put to vote and carried.

President Hearn: We have down on our program a talk on "A New Studio," by Clarence M. Hayes. For some reason Mr. Hayes has not arrived. He is either delayed or something has occurred that has detained him, which I am not aware of. I am expecting a telegram or some word to inform me of it.

Mr. Holloway: In the absence of Mr. Hayes, why wouldn't it be a good plan to proceed with the important business before the convention this morning and the selection of the next place of meeting. It has always been the experience of this association that by the time we got down to the last step of business before the convention that we have a mere handful. This has been the best convention we have ever had because we have stirred up lots of matter, and I believe every man and woman in this hall will wait until the last minute to hear this other matter that will come up under the head of special business matters. If we proceed now with the next order of business we will still have a good attendance. (Applause.) I would move that we proceed with the regular order of business.

Seconded by Mr. Barry, put to vote and carried.

President Hearn: Before we do that I would like to read a telegram just received. "Will be there at 11 o'clock this morning. O. M. Hayes." Something has evidently delayed him so that we can go on with the program and Mr. Hayes will be here a little later on. Is the report of the committee on the next place of meeting ready?

Mr. Bandtel: I believe you will find the report on the Secretary's desk.

President Hearn: In the absence of Mr. Wilson, the Secretary will read the report of the committee on the selection of a location.

Secretary Medlar: August 9th, 1906. Your committee appointed to consider the invitations and location of a place for our next convention having carefully considered the invitations and propositions offered, hereby recommend that the cities of Norfolk, Virginia, and Dayton, Ohio, be presented for your further consideration. Both places present advantages and attractions superior to others offered. M. Edw. Wilson, Chairman; J. M. Bandtel, Secretary; J. E. Giffin, George B. Sperry, Chas. Walinger.

President Hearn: You have heard the report of the committee on selection. It seems to present two places for your consideration. Before we proceed the motion is in order to take up the recommendation or to open up the subject then at present opened.

Mr. Lively: I move the report of the committee be received and we go into

the selection by ballot of the place of meeting.

Motion seconded.

Mr. Bowersox (Dayton, Ohio.): It has been my desire for a good many years to invite you to hold your convention in our beautiful gem city of Ohio, but as you well know it has been our custom to distribute geographically our conventions over the United States and we have been in Boston last year, it is natural that we should move westward. We came this year to this place. Now, it is very opportune that we should start right on west and take about the same distance. If you come to Dayton you will find it centrally located. Like the ancient city of Rome, all roads lead to Dayton. We have a photographic population such as you can not find any other place in the country. We have large cities within from twenty-five to thirty-five miles, ranging from 50 to 100,000 and consequently you draw more photographers to the city of Dayton than you will to any other part of the country because that is the only way you can sustain a large association. You have to depend on the local photographers to help swell the crowd, and you will observe if you know nothing about that part of the country that Indiana, Michigan, Illinois, Kentucky, Virginia and Pennsylvania all are popular and largely settled. We have a great many photographers in all those states that we can draw from. There is another point I want to speak of: If you come for sight seeing, we can show you the parent institution of the National Soldiers' Home, a sight that will be well worth your trip over there if you don't see anything else. It is a place laid out on about 1,000 acres, with beautiful gardens, roads, driveways, lakes, lagoons, waterfalls and beautiful vines climbing down the cliffs and the gurgling springs of pure water coming out just as fresh and pure as anything in the United States. I am not able to paint a picture of that beautiful location, but I say to you that if you have the opportunity to come out to Dayton you will never regret it. Second to that is the grand National Cash Register, known the world over. You know the sun never sets on a cash register office. They have them extended around the world. It is a place that employs 4,000 people, said to be the most beautiful factory in the world. It is conducted on principles that it would be well to know if you are interested in advertising and want to know how to bring business, study the cash register method, the way they extend their business, the way they advertise it, and if you come there, I am sure they will entertain you at their plant. They have also agreed to take us to Fair Hill, one of the most beautiful places in the

country, where the president of this Association has his summer residence. Last summer we were entertained out there—there were 10,000 citizens entertained out there. A personal friend of mine who had charge of the cigar stand told me that the cigar bill alone for that day was \$2,000. If you think we cannot entertain you, just come to Dayton next year and we will show you we have a most beautiful city. It is called the Gem City of the State and it well deserves that name. I come to you photographers as a photographer. I have attended conventions since 1882 at Minneapolis, that was the first one I attended I think. I know what we need; I think I know what will make a good convention. I have studied it. I have worked with you and for you all these many years and for that reason I would not ask you to our beautiful city if I were not positive we should entertain you in the best way possible. We have permanent hotels—not summer resort hotels—and we can give you accommodation such as you cannot find anywhere in any summer resort. We have ample hotel accommodations for double the number that will attend the convention, and as to the hall that I would secure, it has an auditorium at one end that will seat above one thousand people. It has a beautiful gallery and a large stage if we have any occasion to use that; a large corridor almost the width of this room running through the entire building two or three floors, with big rooms on either side. All has been promised to us free of charge if we come to Dayton, Ohio, next year. The people of Dayton appreciate your coming. I have told them of the pictures you display and they are anxious to have you come there, they are very artistic people we have out there, in fact our tonorial artists out there are so very artistic that they illustrate their talks with cuts while they are shaving. (Laughter.) I stand before you as a photographer and I ask you to come to Dayton for your convention meeting in 1907. If you come, I will assure you you will have everything to make you comfortable and pleased, and if any of you are dissatisfied we will ask you to come again. (Applause.)

A member: What is the railroad fare?

Mr. Bowersox: Two cents a mile in Ohio. It used to be three.

A member: How far from here is it?

Mr. Bowersox: It is about 500 miles.

A member: What is the rate from New York?

Mr. Bowersox: \$18.00.

Mr. Wilson: How far from the seashore is it?

Mr. Bowersox: Far enough away to get away from the heat and the trouble. I place in nomination for the 1907 conven-

tion, Dayton, Ohio. I thank you. (Applause.)

Mr. Holden: Mr. President, ladies and gentlemen. We are now at a time when we are studying where we are to go next year. Mr. Bowersox has presented Dayton to you. I have another place to present, a place which is different from any others which you have visited in previous years, and I think when we consider these questions we should consider the conditions which surround the place of location of the convention from its several points. We have in the southland a section of the country which has never yet been visited below Washington by a convention—a place beautifully located in the United States—Norfolk in Virginia. (Applause.) A place which can give the greater number of you a great deal of good, fresh, salt air, which will bring the tan to your cheeks and make you go back to your homes better looking. (Applause.) Furthermore we are near to Old Point Comfort; we are near to the great military headquarters of the United States; and we have other advantages—that is that the people who invite us to Norfolk, Virginia, promise that they will pay the expense of the National Board and give us a free hall. (Applause.) It amounts to considerable—the exact figures I cannot tell you—but I will tell you this, that you will never regret going to Norfolk, Virginia, for your next convention. I therefore place Norfolk, Virginia, in nomination as the next place of meeting. (Applause.)

Mr. Wilson: In seconding the nomination of Norfolk, I wish to add a little more and say that at that time is to be held the exposition known as the Jamestown Exposition—the three hundredth anniversary of the first English settlement on the shores of America, where probably there is more history in a small space and more real enjoyment if enjoyment is sought than any other place in the United States. Speaking of the soldiers, you will see soldiers—modern soldiers, modern warfare and everything of that character presented in the most realistic manner. You will see at the Jamestown Exposition that it will be different from any other exposition held in this United States. We can go to Dayton or to any other good city of that kind any other time, but as to Jamestown this is the first time in three hundred years that they have done what they are going to do. Another thing, the railroad rates to Jamestown will be as are prevalent at all expositions, lower than any other fare that is given at any other time. The rates will be lower, and will extend internationally as well as nationally I am told. The rate will go beyond the Rockies and therefore is of in-

terest to the people of the West. You go to a territory, as Mr. Holden has said, where this convention has never before been, where you are nearer to the greater center than at any other point you can suggest. Norfolk is near also to a place that all Americans shall visit, either going or returning and that is Washington. Then there is Old Point Comfort and lots of other comfort, and salt sea bathing galore. I hope you will bear in mind the facilities they offered us there. They tell us to take care of the Executive Committee and I am told that has amounted to hundreds of dollars. They offer ample accommodation both within and without the grounds—they offer in fact everything that could be desired, and in going to Jamestown you cannot only draw a greater crowd because the people, and the American people above all other people, want to be entertained and the program arranged as well as has been this one they will give you. If for nothing else than increased numbers and greater attendance which I am sure will be greater than at any convention we have ever yet held, I think we should go to Norfolk. It will be a diversity for most of you, and while possibly there are other points that I would personally prefer I am sure that no association can do any better than go to Norfolk. (Applause.)

Mr. Giffin: I move that nominations be closed.

Mr. Nussbaumer: I rise to second the nomination of Dayton, Ohio, and in doing so I have no knock for Norfolk, Virginia.

Mr. Giffin: My point is that Dayton had an opportunity to be seconded before Jamestown was brought up.

President Hearn: You are out of order.

Mr. Nussbaumer: Mr. President, I arise to second the nomination of Dayton, Ohio. (Applause.) I am doing this because I feel it to the interests of the association. We have had a number of experiences with exposition towns. You all know what they are, and I have nothing to say about it because you know all about them. Dayton, Ohio, is a place at the present time very near to the center of population of the United States. It is conveniently located and it is in a section where we have not been for some time. The people there have sent us a most hospitable invitation to come. They have offered us all the inducement that we can ask within reason, and I am sure that with the interests back of the invitations that they will certainly do all they say they will. It is of vital importance to us as an association that we go to a place where our association is the real thing and is the whole thing. If we want to go to a place to visit an exposi-

tion, well and good. Let us go and visit the exposition, but don't let's make an excuse of saying that we are going to the photographer's convention there, that we might visit the exposition, and then give the exposition a turn down. I believe the interests of the association are vital, and if we want to have a convention let us have a contention and let us be worthy of consideration. Let us be the real factor in the matter. If we are going to be a small toad in a big puddle, we are nothing,—we are not worthy of consideration; but let us be the real thing—let the Photographers' Association and our interests be the real thing whenever we go to a place. I therefore second Dayton. (Applause.)

Mr. Holloway: I know that these gentlemen are honestly in sympathy with what they say, but I want to suggest that at Norfolk we would not be a little toad in a big puddle. They offer to give us a special day and set that day aside and advertise it for us. This is the first time that has ever been done in the history of any exposition. This exposition is not on the grand scale of those that preceded it, but it will have special attractions to attract more than an inland town would have. We have down there all the advantages of the seashore, which will make it as cool and comfortable as you can desire. There is one point I wish to make, that they will recognize us and put us on a plain higher than any exposition before. They will also save us one thousand dollars approximately in round numbers as near as I can estimate. You cannot beat this.

Mr. Lewis: I think we have only to call the attention of a good many of our members who have had years of this kind of thing that we have experience in meeting at great fair places, beginning at Philadelphia, again in Chicago, again in Buffalo, and again in St. Louis, where we had great fairs, and the Photographers' Convention was a side show. We will always have side shows where there are big fairs. I think if we go to Dayton as has just been remarked we will be the whole thing and we will have a convention and have our members on the floor when we have meetings, and that is the vital point. We can see the show afterwards.

(Question called for)

President Hearn: You have had two places presented to you for your consideration. A motion is in order for voting on this.

(Motion to proceed to ballot, seconded, put to vote and carried.)

President Hearn: I will appoint Messrs. Holloway, Fowler, Thuss, Lifshy,

Mr. Bandtel: I don't know whether a motion is in order or necessary, but I would suggest to the members that the tellers be instructed strictly to accept no ballots from anyone except the active members of this Association.

President Hearn: They will be so instructed. The instructions I wish to give the tellers are these. You are to take the ballots and to distribute them personally and see that you distribute them only to those members who wear a badge like this in the form of a shield. You will see that you distribute only one ballot to each party and not pass these ballots indiscriminately down the aisle for people to use. You are also instructed to give due weight to the fact that this is an expression of opinion of your Convention and that no one is overlooked. I should suggest that you divide up this convention into sections and one take this side and one that end and one this side and one that end and you meet together in the middle. Furthermore, I will instruct the members here present to be very careful that everything is so done that it will be an expression of the will of all the members. I trust that we will remember that only those who have these buttons are entitled to vote.

Mr. Nussbaumer: I should like to announce about the entertainment to-night. Tonight at 8.30 at the National Food Conservatory in the Auditorium, the place where the musical was held last night, there will be held a vaudeville entertainment for the ladies and gentlemen, and after the vaudeville entertainment there will be a promenade band concert in the little park back of the International Hotel, and after the promenade concert then we will try to manage it and see whether we cannot get another informal hop. (Applause)

President Hearn: The solon has been selected by the jury, but before I announce the name of that I should like a little later to request any point of information in regard to whether any of those people are not eligible to receive the solon. If any of those people are not members of the association it is being investigated at the present by the president. If any of those people have exhibited pictures which were made before the last convention they are not eligible. That I wish to have attended to at a little later time. You are not only doing the convention right but the other members justice to notify the honest expression of the judges that the people selected are properly entitled to that honor.

If every one has received a ballot that is entitled to vote the tellers will receive the ballots. If everyone has voted who

is entitled to vote on this question of location I declare the ballots closed. While the tellers are proceeding to count them there is an announcement to be made by Mr. Lewis.

Mr. Lewis: You probably are aware of an existence of the state officers' organization. This has been going on some years. We are trying to do some good work and it is very hard work. We have accomplished a little each year, a little this year, but we could not accomplish all we want to in last year's meeting, and I want to ask that all state officers either past, present, or, I was going to add future—anyone vitally interested in the state association as affiliated with the national work, to meet in the New York headquarters room at the rear of the hall as you enter the building there. I should like to meet at the close of this afternoon's session if it should be through in time, but if it drags along until late therefore, I had better say at half past seven to-night. A committee has been appointed that will prepare resolutions that will be presented through the national body.

President Hearn: I don't think it will take more than a few minutes to bring up the question I wanted to a little while ago. Is there any member here present who has knowledge of any of the pictures out in the other room that have been made prior to the last convention—those that have been selected for the salon?

Mr. Lively: I want to state to you that the picture selected out of my exhibit was made for the last convention, but on account of sickness I did not get it here. The other part of my exhibit was made since the last convention. I did not know that a rule of that kind governed the salon honors.

A Member: This picture was made for a convention, and a day or two ought not to make any difference. Such precedent has never been established in artistic exhibitions anywhere, and a matter of two or three days ought not to make any difference with a picture of such artistic merits.

Mr. Holden: I want to say this for Mr. Lively's benefit. About that time I was down in Tennessee. Mr. Lively was very ill, but at the same time he was working, and I saw this picture in the course of construction, and I think this, that Mr. Lively has displayed by rising to his feet a quality which we should all display (Applause.) It is one quality which I want to see displayed at all times in our Association, and I think as the picture was intended for the exhibition of last year, and delayed on account of the man's physical condition, that we

should grant some privilege and be liberal with him. (Applause.)

President Hearn: If that is the wish of the convention I will not have it put in the form of a motion, but if that is the wish of the convention, merely signify by raising your hand. (Carried.) That shows what a man can do who is a man, and who makes a statement honestly.

Mr. Lively: Certainly I appreciate this matter, and this action in my behalf. I don't know how to express how much I do appreciate it.

President Hearn: Are there any more pictures exhibited there that are ineligible? Now gentlemen, I want you to have the courage of your convictions. If there is a picture on that wall that was made prior to last convention under different circumstances than you have accepted from Mr. Lively, I wish you to make that statement.

Mr. E. B. Doty: There is an exhibit from Columbus, Ohio, that was exhibited March or April 18th or 20th, I forget which, at Toledo a year ago last spring, by the Orr-Keefer Co. If any member of that company is present I would like an explanation.

President Hearn: Is any member of the Orr-Keefer Co. present? Is anyone aware that any member of the firm is here or anyone seen here? In all probability they are not aware of the fact. The picture is ineligible. It will therefore be taken out of the salon, and the jury be requested to select another picture. Are there any other people from Ohio and Michigan here who have seen the picture referred to?

Mr. Doty: I have not been able to find anyone who was willing to identify the picture. I stand simply alone on it, but the picture pleased me so much at Toledo that I studied it carefully. The entire exhibition of the Orr-Keefer Co. are the same prints or the same subjects right straight through. It has occurred to me that possibly this was intended for a complimentary exhibit. Possibly the hanging committee made some mistake.

Mr. Barrows: I tried to find Mr. Keefer's name upon my registry, and could not find it. I should like to know whether Orr Keefer is one name or two.

Mr. Doty: I have just been informed that there was a change in this firm within the past year, and possibly the entry on the roll may be Innes & Keefer.

Mr. Barrows: No firm can be registered. We are like a life insurance company: we only know the one man who pays his premium. Two men cannot ride on the same boat.

President Hearn: Have any of the

members present any further information in regard to this?

Mr. Hoyt: It may be possible to find that that picture was entered in the complimentary class. If so it will be barred.

Mr. Vandeverter: As a matter of information, complaint has been made to me by several parties this morning that that picture has been in competition before. The gentleman who just had the floor was one of them and I don't know the others. The picture was not entered complimentary.

Mr. Doty: I know of one such case intended as complimentary and also marked,—that was Mr. Brinton, of Battle Creek.

Mr. Vandeverter: If such is the case it was an oversight. I was very careful on that point. There were very few complimentary exhibits.

President Hearn: You mean to state that this picture was not complimentary?

Mr. Vandeverter: It was entered in the general class.

President Hearn: As far as the salon awards are concerned, this one picture seems to be entered properly. The question now comes to the point of whether this picture was exhibited before. Have no other members seen this picture exhibited before?

A Member: I think I saw the picture at Toledo, but I might be mistaken because there was another picture that I am sure I had seen at Toledo and that it was the same subject but a new negative. This might be a mistake.

Mr. Barrows: There seems to be a little confusion on this question. The fact that this picture may have been exhibited somewhere else don't bar it from this association. If this picture was made within the year and exhibited one hundred times before it appeared here, it could receive its honors here. The question is whether this was made before a year ago, or was it made this year; not where was it exhibited.

A Member: The time of the exhibition was back a year ago last winter. I was president of that exhibit, and all this talk about when the picture was exhibited means when, because no convention was held in Toledo since a year ago last April. Our convention was held in Michigan last April, and these gentlemen speaking were not in Michigan at all. They refer to the convention of a year ago last April. Mr. Sperry may remember.

Mr. Sperry: I have not seen the picture.

President Hearn: Someone take Mr. Sperry out and show him the picture and see if he recognizes it.

Mr. Holloway: I move that this matter be left entirely to our Executive Committee to satisfy themselves.

(Seconded.)

Mr. Barrows: I offer an amendment that in case this picture shall be barred that your judges shall pass upon other pictures that shall take its place, that no time may be lost.

Mr. Holloway: I accept that amendment.

(Amended motion put to vote and carried.)

President Hearn: I have the report of the tellers as to the result of the vote on location of the next convention. The total number of votes cast, 274: Norfolk 98; Dayton, 176. Dayton therefore is your choice. (Applause and cheers.)

Mr. Holden: I move that Dayton be made the unanimous choice of this convention.

Mr. Wilson: I second that motion. (Put to vote and carried.)

President Hearn: Next in order is the report of the dominating Committee, Mr. Johnstone Chairman.

Mr. Johnstone: Mr. President and members. We, the undersigned committee on nominations submit to you the following names: President, C. J. Vandeventer. First Vice President Charles L. Lewis, Second Vice President, M. E. Wilson, of Savannah, Ga.; Secretary, Frank W. Medlar. (Signed) C. A. Johnstone, E. B. Core, New York; George Stockle, California; W. G. Thrush, and Mr. Fowler.

President Hearn: Are there any other nominations?

Mr. Holloway: I am a firm believer in the old Roman law of justice, and that we should render unto Caesar that which is Caesar's. In other words, we should confer the honor of the presidency of this organization upon that one man who, by his long faithful service to this organization, has earned the golden spur. (Applause.) As our old friend, Mr. Sam Fulman, so ably expressed it at Boston last year, he who seeks to wear the golden spurs should win them. I will add to that that Clarence James Vandeventer has carved his way to these high honors to which he sees fit to aspire. I don't know that it is necessary to add anything else to that, and I would like to make a motion that the nomination of Mr. Clarence James Vandeventer be made unanimous.

Mr. Holden: I arise to second the nomination of Mr. Vandeventer as President of this Association for the next year, on account of in the past few days I have learned some things that I really believe we all like to admire in any man,

and that is that he is a hustler. I have been laboring hard along the work allotted to the first vice president, laboring hard with him, and I have never in all my experience of a good many years among pictures known a man who has worked so untiringly, early and late, six o'clock in the morning until late, for the purpose of placing the exhibits in position, and I believe that with our strength back of him we shall have a president who will perform all that we need in this Association next year. I take pleasure in seconding the nomination of Mr. Vandeventer.

Mr. Smith: I move that nomination close and that the ballot be cast for the President.

Mr. Roosevere: I second that motion.

Mr. Lifshy: I move that the Secretary cast the ballot of the Convention. (Seconded, and carried.)

Secretary Medlar: I hereby cast one great long ballot for Mr. C. J. Vandeventer for President. (Applause.)

Mr. Vandeventer: Mr. President and friends: I thank you from the bottom of my heart for this ovation, and for this compliment. I love photography and I love conventions, and the good they do, and I assure you that with the assistance of a loyal Board of officers who I know you will elect, that we will give you a convention next year that you will be pleased with, and it will be a benefit to us all. I believe in fairness to all, and I assure you that in my presiding over your deliberations that I will act with impartiality, and with fairness to all. For this great honor I thank you. I can say no more. (Applause.)

President Hearn: Next in order is the election of the First Vice President.

Mr. Sperry: I want to second the nomination of Mr. Lewis. It is the prevailing opinion that photographers who work in the same town are always ready to stick a knife into each other. I am very happy to state that no such conditions exist in Toledo. Mr. Lewis is my strongest competitor, and he is also one of my best friends. (Applause and cheers.) He photographs the bride and I in course of time photograph the babies. (Laughter and applause.) I have heard that since the organization of the Lens and Brush Club in Boston that photographers don't cross the street when they meet one another, but they nod and they speak sometimes, and they were even known to lunch together. I have gone to conventions with Mr. Lewis, and I have not only eaten at the same table, but I have slept in the same bed. (Applause.) I second the nomination not simply because he is a friend of

mine, but because I know he is a hard working, conscientious citizen, always having the interest of the Association at heart, and I know that he has ideas out of common with some of the others, and that are sure to result in something that will benefit the Association. (Applause.)

Mr. Baten: I move that nomination close, and the Secretary be instructed to cast the ballot of the Association for Mr. Charles L. Lewis. (Seconded by Mr. Smith; carried.)

President Hearn: I declare C. L. Lewis elected First Vice President.

Mr. Lewis: I feel the compliment. Repetition of words is unnecessary. Mr. Vandeverter has said all I can say. Neither of us can express our appreciation of the honor. There has been some criticism at times made as to things I have done. I have done them conscientiously. I have made statements as to some facts that some people call radical. I have some radical views, but I hope to be temperate, and always listen to my fellow members on the Board, and always serve the Association to the best of my ability.

Mr. Barrows: Just now I wish to say that Mr. Lewis and I at all times have not agreed. We have always been friends. We are friends, but in policy we are sometimes just a little at variance. I have seen occasion to oppose Mr. Lewis, but no one can be better pleased than I at the present time to know that Mr. Lewis and I will work together next year, and next year I will be the man to raise my hand to see Mr. Lewis made President of this Association. (Applause.)

President Hearn: That is the quickest boom I ever heard of.

We will proceed to the selection of the Second Vice President.

Mr. Nussbaumer: I should like to place in nomination a most generous man. We are doing generous things today. Dayton, Ohio, gets the next place of meeting, and we don't want to forget the Virginians by any means. In Virginia we have residing a most generous, gentlemanly, courteous, southern gentleman, a man who is a thorough workman, who is representative in every way in our profession. I should like to place in nomination for the position of Second Vice President Mr. A. T. Proctor, of Huntingdon, W. Virginia. Mr. Proctor has served this Association in other years. In fact he served us last year at Boston. Owing to a little misunderstanding there Mr. Proctor said "Give the honor to someone else if someone else wants it." Then it seemed best to the Association that they elect another

man. Now this year we are bringing Mr. Proctor to you, and we would like to have Mr. Proctor elected to this office as Second Vice President. He has served you faithfully and well, he is thoroughly representative, and I know you will like to do him honor.

Mr. Hoyt: I second that nomination. He is a substantial and every-day good fellow. I second the nomination.

Mr. Lifshy: I second the nomination of Mr. Wilson as Second Vice President. (On motion seconded and carried nominations are closed.)

President Hearn: We will now proceed to ballot for the office of Second Vice President. (Ballots distributed, collected and counted.)

I have to announce to you now the result of the vote for Second Vice President. 147 votes cast; 63 for Mr. Wilson, 84 for Mr. Proctor.

Mr. Wilson: I would like to say, or at least I would like to make a motion, that the vote be made unanimous for Mr. Proctor, and I would say that this nomination was entirely unsought by me, and only announced this morning, but in the fight I stayed until the finish. I am glad to make this motion. (Seconded, put to vote and carried.)

President Hearn: Now we will proceed to the election of a Secretary. One of the most important officers ever known to any organization is that of Secretary. I want the gentlemen here present to try and speak to the members outside the door, and get them to come in to the hall. You must not neglect your duty. (Applause.) I will not have this ballot taken until we have a representative body of our members.

Mr. Lively: It is a pleasure to me to second the nomination of Mr. Medlar as our Secretary. We all know he assumed the arduous duties of this office upon the call of this Executive Board, and he has diligently discharged all these duties, and made us a faithful secretary without having received the honor that usually accompanies the work, that is, in the election of this office. This is an obligation that rests upon us to see that he does receive this honor, and I take pleasure in seconding the nomination that we may relieve ourselves of the obligation in the election of him as our Secretary for next year. (Applause.)

Mr. Holloway: I move that all further nominations close.

(Seconded by Mr. Holloway; carried.)

Mr. Ransler: I move that the President cast one ballot to declare the present Secretary unanimously elected. (Seconded by Mr. Fisher of New York and others. Carried.)

President Hearn: I cast a vote for Mr. Medlar. (Applause.)

Secretary Medlar: I thank you for this vote of confidence. When Mr. Hearn wired me it was almost a command, but was taken with due deliberation. While I have found the work rather difficult, stepping in so late, I feel that I owe you an apology. I don't feel that my work this year represents my ideas of a Secretary's duties to an Association, and I shall by my best endeavors try to make good next year. Thank you. (Applause.)

President Hearn: I would like to state that Mr. Medlar is too modest. His work has been very efficient, and he has been a very able assistant to myself, and the Board. (Applause.)

Now it is past twelve. There is a lecture on the program. It is one of the most important that we have to present. Before I defined my policy this year to have a business convention I wrote to the man and asked him if he was behind me. So much did I appreciate this gentleman's ability and power as an aid, that I felt called upon in justice to you to define the policy, having the support of this one man behind me. He has responded to my call nobly. In presenting this address to you now as I think it ought to be done, I would ask you to stay here and listen to it all, and if it is possible we will wait a few minutes, if you will call out that Mr. Clarence M. Hayes will speak to us.

Mr. Hayes: At this particular hour, having been delayed and lost my place on the program, I do not propose that this convention should have a paper inflicted upon it, when a menu card would be the best paper they could use. I would suggest that you put it over until tomorrow or whenever convenient, if that be the wish of the convention.

President Hearn: It is late. I don't wish to defer the pleasure, but possibly it may be advisable. Since Mr. Rockwood got in yesterday, ahead of time, we can put this lecture in to-morrow.

Member: I move we defer it until afternoon and begin our meeting promptly at the appointed hour.

President Hearn: We have something else on hand. I would like to say that there has not been a single session that I was not ready here to call the meeting to order on time, but the members were not here. I might call our convention to order and have some of the speakers come up with a handful of people. I will start this session on time this afternoon. I know the gentleman will be here because he is always here every time. We will see what the other

people will do in attending. A movement to adjourn is in order.

(Motion to adjourn seconded and carried.)

#### FOURTH SESSION. THURSDAY AFTERNOON, AUGUST 9TH.

The Convention was called to order, President Hearn in the chair.

President Hearn: We adjourned this morning until this afternoon for a special discussion. Before going onto that there is a resolution or two that is to be offered, and as this is a regular session and a quorum is present I can permit their introduction.

Mr. Holden: This is in reference to the recommendations of the President.

To the President, officers and members of the P. A. of A.:

We, the undersigned committee appointed by the Chair to take up and consider the suggestions offered in the President's address, have carefully performed their duty and report as follows:

First, that we absolutely endorse the idea of and consider the immediate establishment of the proposed National Academy of Photography necessary and pressing. We believe that such a body will establish for the public the true standard of art in photography, and that this standard will be accepted by this association and thereby eliminating all questions arising from the making of awards in Photographic Conventions.

We therefore recommend that the President be empowered to appoint a full committee with full powers to carry the project into effect.—Alfred Holden, W. S. Lively, Elias Goldinsky.

Mr. Stafford: I move that the report be accepted and the committee discharged.

Mr. Cooper (Memphis): I second the motion.

(Motion put to vote and carried.)

President Hearn: I will take my part of the program into consideration and present it to you probably at a little later date tomorrow.

Mr. Kearney: In my travels last year abroad I met a man, Rudolph Duhrkoop of Hamburg. I found him very much interested in American photography. He had made a trip to this country, calling on many studios and gathered one of the grandest selection of photographs which he took over to Germany, and speaking about the high artistic merit of American photographers the German photographers had no idea what beautiful work was done. This man lectured it abroad. He has sent to this association one of the finest selections of photographs I have ever seen. I would like to make the motion making

Rudolph Duhrkoop of Hamburg an honorary member of this association. (Motion seconded.)

President Hearn: Before I put the question I would like to say that this is a very great distinction. It is making recognition of a grand workman. It is making recognition of one of the masters of the world, and no little benefit to us will result in recognizing his standing.

Mr. Core: I move an amendment to our friend Kearney's resolution, and that is that a copy of the resolution be engrossed and sent to Mr. Duhrkoop, whom I had the pleasure of meeting in Hamburg and I found that he had imbibed very much of the spirit of American photography and photographers, and I felt proud in being able to take him by the hand and call him friend. I should be more proud to say that he belonged to this Association. (Applause.)

Mr. Kearney: I accept the amendment.

(Motion put to vote and carried.)

President Hearn: Are there and other short business matters to be presented?

Mr. Core: This formidable array of papers here are not all going to be read, so you need not all leave the room, but this is a matter I feel has not received the proper attention at any of our meetings. I find that there is a marked indifference on the subject on which I am going to speak—that of copyrighting. While I myself have never copyrighted more than one picture I feel that it is a privilege to be able to do so, if I want to. I should like to be afforded the protection that a copyright should afford if I want to get that protection. Consequently when Congress saw fit to make an amendment or to reconstruct the copyright law and the librarian invited certain interests to appear before him, among the rest the Copyright League of America was selected to represent the photographers. I have the report. You have had some action in last year's convention in regard to this matter and perhaps are more or less familiar with it and up to date they have not progressed to a state where they feel they are justified in making a detailed report of what has been accomplished. There are so many diversified interests, so many antagonistic interests that it required that we do not display our course too openly. Yet I can say from the intimate knowledge that I have of the proposed bill in the State in which it now is that we have secured many things that are much more favorable to us both in the manner of protection and along other lines than we have had heretofore. With your permission I will read the report of the Committee as it is sent to you:

To the Photographers' Association of America, in Conference at Niagara Falls, August, 1906.

The Copyright Statutes have long been acknowledged to be unfair, and by reason of their having been constructed mainly through amendments added to amendments, the original structure has become involved and the Law has no consistent theory,—so Congress directed that an entirely new law be drafted which should be logical and just. To this end the Librarian of Congress invited a number of representative organizations to assist him in the work of formulating such a statute, to be submitted for the consideration of Congress.

Included among these were the Authors' Copyright League, the National Institute of Arts and Letters, The American Dramatists' Club, The American Institute of Architects, the National Academy of Design, The National Sculpture Society, The Society of American Artists, The American Publishers' Copyright League, The American Newspaper Publishers' Association, the Lithographers' Association and many others.

The Photographers' Copyright League of America was the organization invited to represent Photography, because its exclusive work is Copyright, and because its membership includes all branches of Photography.

Three conferences, extending over eleven days, were held in New York and Washington, and when it is stated that such men as John La Farge, John W. Alexander, Frank D. Millet, Carl Bitter Daniel C. French, Brander Matthews, Edmund Clarence Stedman, W. W. Appleton, George Haven Putnam, Charles Scribner, Bronson Howard, and others equally distinguished, represented their organizations personally, the importance of the conference will be realized. Our delegates, Messrs. B. J. Falk and Pirie MacDonald, attended all of these conferences, as well as the first public hearing before the joint Senate House committee.

At your last Annual Convention, held in Boston, 1905, a communication from the Photographers' Copyright League of America was presented by Mr. Parkinson. It contained a statement of the condition of the affair at that date. You thereupon adopted a resolution, referring the matter to your Executive Committee for consideration and "with power."

When it was found that a fund would have to be raised to secure counsel to represent the interests of the Photographers of America,—for printing, postage, and other necessary expenses, the League issued an appeal to the photographers of the country.

"At this crisis your Executive Committee, after deep consideration, and by the advice of some of your most influential members, alive to the vital issues involved, realizing that it was not possible to wait until the present meeting of the Photographers' Association of America, and feeling no doubt that the P. A. of A., by reason of its national character and comprehensive membership, should be the first to enlist for the protection of the inherent property right of the photographer, Copyright,—appropriated Five Hundred Dollars to the work of the Committee on Legislation of the Photographers' Copyright League of America by the following resolutions:

"That we appropriate \$500 to the Copyright League in the interests of the Photographers of America, and

"That it be the sense of this Board to express its willingness to further aid in the prosecution of this work when we are assured that such legislation is possible and progressing favorably."

For this co-operation we desire herewith to thank the Association.

We appreciate the courage and strength of character shown by your Executive Committee in doing what seemed to them their duty in this matter.

At this point we desire to add that had the funds raised been insufficient to retain such counsel as the cause justified, a situation might easily by this time have been evolved, that would have meant generations of injustice to photographers, and have taken many years to put right.

The result of the conferences will be found in a copy of the Bill, which is appended hereto, and which was introduced in Congress on May 1st, by Senator Kittredge, Chairman of the Senate Patent Committee.

A cursory perusal of the Bill will show many important changes from the present statute, both in detail and in structure, and a comparison will undoubtedly demonstrate that care and labor, almost beyond calculation, have been bestowed on its creation, and on the conversation of our interests in its text.

Of course nothing will have been really accomplished until the Bill is passed by Congress and finally signed by the President, for from this time on the interests who want to use our works without paying for them,—the people who pirate the results of our training and education, our energy and our art,—will exert every influence to have eliminated from this Bill every item which would tend to protect and shield our property, and insert in its place language which will permit of its appropriation without our leave or license.

All of which would suggest that the work still to be done may be the most

difficult of all, and will require persistent and continuous labor, careful watching and able counsel.

It is our most sincere hope that when you next convene we will be able to report a Copyright Statute which you will be able to feel is just, and properly protects the photographer in the work of his intellect. Fraternally yours, Jos. Byron, T. I. Stein, H. A. Strohmeyer, John H. Taro, Louis Thorn.

Committee on Legislation: J. C. Strauss, Geo. Prince, Theo. E. Marceau, Pirie MacDonald, J. S. Schneider, Charles Wesley Hearn.

Now, I would like to say a word or two further in this matter. I know that Mr. Schneider and Mr. MacDonald have devoted time that I should very much hate myself to have given up even for so worthy a cause as this in your interest and in mine. It is necessary that they go before the Committee next time with the full power of the photographic interests behind them, and to that end I have formulated a resolution which if passed will enable them to go before this Committee saying that they represent the photographic association of America. I will read it.

"Whereas, the Photographers' Association of America being national in its character and standing for advancement of photography and the photographers of America; and

"Whereas, the Copyright League of America is organized for the sole purpose of protecting the copyright interest of Photographers, therefore be it

"Resolved: That the Photographers' Association of America hereby authorizes the Copyright League of America to act for, and represent the interests of the Photographers' Association of America in the matter of the proposed Copyright Bill now before Congress, and that the Photographers' Association of America endorse the Bill in the form and detail as presented, and urges the adoption without change or amendment insofar as it affects photographs."

It might be asking a good deal for you to pass this resolution without knowing something about what this thing embodies. Briefly stated it means that you instead of being obliged to send a copy of the photograph to be copyrighted to Washington before you have published it you are at liberty to mark it copyrighted and publish it for thirty days before making your deposit. (Applause.) Second, instead of being forced to put on your picture copyrighted, by giving the date, etc., the latter's copy. Or in some instances a circle with a letter C inside is sufficient, but the title and your own signature or your own stamp can go on



CONVENTION PICTURE.

BY A. N. CAMP, JAMESTOWN, N. Y.

LIBRARY  
OF THE  
UNIVERSITY OF ILLINOIS

the mount or on the back of the mount or the margin instead of on the picture as heretofore. (Applause.) The old copyright law made it obligatory on you to find in the possession of a publisher every copy on which you might be able to obtain a judgment or a damage. No photographer in any case that I know anything of would be likely to know that his picture had been used without his knowledge and consent until it has appeared in a publication and consequently beyond their right of recovery. The present law provides that it shall be any copy that has been published, sold or found in possession. A very slight error in wording might nullify the whole law and consequently you can see the necessity for strong, active, careful consideration and management in the final passage of this bill. (Applause.)

Mr. Bandtel: This question before us now is one of vital interest to every photographer in the United States. It is a question in which every one of us is interested. The Photographers' Copyright League have been working faithfully in the interests of every one of you for a number of years and very hard within the last year or two, and Mr. President, I move you that this association heartily adopt the resolutions presented by Mr. Core and that the passing of these resolutions should be adopted by a rising vote of every active member of this association. (Seconded, put to vote and unanimously carried.)

President Hearn: I have great pleasure in presenting to you a program which is a thing that has been very much to me for a year or two as it has to yourselves. We have gradually by process of discussion come to the general understanding that the reception room is a subject for us to get ideas upon where we can use them to advantage. In looking around to see where I could find someone to take charge of this meeting I was fortunate enough to secure a man who has great executive ability in the management of his own business and has made his business a success—a surely representative man, the president of the Photographers' Association of New England, Mr. Chris. A. Johnstone of Hartford, Connecticut.

Mr. Johnstone: I wish now to thank Mr. Hearn, the President of your Association, for inviting me in the first place to take charge of this meeting. This is the first time I believe I have ever taken part in any of the national conventions. I also would like to say just a few words right here in regard to the New England convention. We have always had what we consider very fine conventions. They have always been well attended and I think we have always carried out all of the program which has been set forth. I

wish I had one of them now so that I could read off what we are offering as inducements so that you might all see your way clear to come to Boston on August the 21st-22d-23d and join us. I assure you we will give you a most enjoyable time. I am going to be brief now because time is very short for this discussion. It is now five minutes of three. I would like to call on Mr. Puffer, if he is in the room, if he will please come forward. I believe he has something which is interesting to talk about.

Mr. B. Frank Puffer (New York): Mr. President, Ladies and Gentlemen, if I could have done yesterday what Mr. George Lockwood did, get right up in the middle of the discussion that was on and was good and hot, I think what I have to say might have applied better. You can take it and apply it to any department of the work, in the reception room or anywhere. It is a little suggestion that has come to my mind. I was walking down Broadway, New York, a few days ago and I met a very good friend of mine who is a well-known professional convention speaker, a man who gets paid for it, and jokingly he said to me: "No, I am not going to the convention this year. They are all going to be amateur hot air artists." I am guilty.

"To know intuitively" is the result of a suggestion for the good of the association, which I made in reply to one of the questions in the list sent out by President Hearn.

It came to my mind that "to know intuitively" the proper thing to do and say and how to act in all cases, was of far more importance than to ask personal questions and pry into the private business affairs of another man for information, which in nine cases out of ten one could not use, because it did not fit their personality.

#### A. INTUITION.

Ladies and Gentlemen, did you ever observe the man who does things for the first time in his life does the right thing at the right time without being told, and knew that what he was doing was right?

Did you ever attempt to analyze it? You say "he knew." Yes, he knew from within. Something within suggested to his mind, he acted upon the suggestion. What was it? Intuition.

The intuitive sense is stronger in some people than in others. It has been considered the especial gift of women. It is well known that woman's intuition ordinarily is greater than man's.

There are laws governing intuition, and it is possible to know them and apply them, and develop within one's mind the power to know what to do at all times, to act wisely, and free one's self from the

indecision and uncertainty which wastes so much time and costs so much money, in conducting our business.

To know intuitively whether to adopt the policy of requiring a deposit at the time of sitting, whether to send retouched or unretouched proofs, whether to charge Mrs. So-and-So for resittings are things that are worth dollars to you and me. This brings my subject down to where we can apply it to our business.

I believe it is not possible to have hard and fast rules by which all departments of our business can be conducted, how necessary then is it for each of us to know exactly what to do? There is a right way to do everything, and a suggestion usually comes to your mind, in majority of cases it is the right suggestion. It is your intuition. If you act on the impression which comes to your mind, you are taking the first step toward using your intuition, and by using your intuitive sense, you develop it, and as it develops the more you will depend upon it, and the more correct will be your first impressions.

To those who have gone deeply into this subject there seems to be no limit to the degree to which this intuitive sense may be developed, and only depends upon the degree to which one can open their mind to it and become mentally receptive.

#### B. MIND.

Few realize the power of mind and the application of our every day business. Some know more or less vaguely that disease is cured through the power of mind, by men who make it their business, who devote their life to it; they are doing one thing, that is their business.

It can be applied to photography. Some do, but because too little thinking is done and too little concentrated mental effort is put forth, are we confronted by so much chaos.

Invariably the successful man is the thinker, the man who concentrates his mind upon what he wants to do. He first builds mentally that which he wishes to accomplish. The strong desire to do a thing is the first step toward its accomplishment.

There is no limit to the possibility to attainment that can be reached through concentrated mental effort.

It is possible to systematically develop this power until it becomes a force capable of accomplishing your desired ends in your business.

Your intuition tells you that a certain plan, which suggests itself to your mind, is good, you begin to think about it, you build it mentally, you start others to work to carry out your plans, and do it

with a power that means success. Concentration is the secret.

To concentrate your mind on one thing and hold it there for even a few seconds or a minute at a time without letting other thoughts creep in, is something few can do, and until it is possible to so control your mental self, do not look for the best there is in you. Spend from ten minutes to one half hour each day in concentrating your mind upon that which you wish to accomplish—assert that it will be so, and it will not be long before you will feel your new power. It is possible to be so guided by this higher force that one will act wisely at all times, and a condition of harmony will be brought about which is very conducive to success.

#### C. SUCCESS.

We are all entitled to success, if we are not, the fault is our own. A given amount of energy and force, properly directed, will bring about a certain result, whether that result reaches the point known, as success depends upon the individual, the amount of vital force he is capable of commanding and his ability to properly direct it.

Each person possesses enough vital force to fill all requirements toward success, but few know how to concentrate it; on the other hand, they are continually scattering it, wasting it by unnecessary words, consuming it in violent outbursts of temper, and in many ways allowing it to leak out until they are empty; like an empty bucket, they use up too much energy doing little things, and when the large opportunity comes they have not the reserve force to carry it to success. They fail, and call it ill luck.

It is like pouring out a quarter of a bucket of water on each of three matches to extinguish their flames, when a teaspoonful each would have been sufficient, then when a fire is started it results in a conflagration because the remaining quarter just missed putting it out. They were unable to use the whole bucketful because it had been wasted.

We can conserve this force within so that it will be a wonderful power for success.

#### D.

In the reception room, and in the posing room it is necessary that our personality shall radiate a pleasing influence that will put our patrons at ease and free them from the usual consciousness and draw out their best expression. We must put forth the best there is in us, to attract the best in them, and when we have developed this force within us, to a

fine degree we will instinctively recognize their best expressions and will have only to desire them to bring them forth.

We will do our best, our patrons will know it is our best, and there will be no resittings. I have not made two resittings in the last year.

E.

One photographer makes beautiful work, you say he is especially gifted. It is the creative power within him developed to a greater degree. We all possess creative power more or less.

He sees in his mind's eye a new something, he sees it for the first time from within; he puts it into visible form, you see it, you admire it, you say he originated it, you think that man is original.

It is the God given creative power developed to a high degree and you see the visible results of its force and power.

One's power to create beautiful, original photographs is measured by the degree in which they are in harmony with, and mentally receptive in the Infinite source of creative power.

F.

As Photographers it is very necessary that we know these laws so we may rise to our full capacity as individuals, and when we raise our individual standard as businessmen, we are elevating our profession.

Mr. Johnstone: Is there anyone here who would like to ask the gentleman questions?

President Hearn: I should like to ask Mr. Puffer how he managed to get along with only making two resittings in two years.

Mr. Puffer: Well, it is an actual fact, ladies and gentlemen, that I had applied the same dose that I have offered to you. I have tried and to a certain extent I have succeeded in placing myself in such a relation to the laws of harmony, success, health, happiness and prosperity that I live it—I feel it—I have those about me live it. I can say for a positive certainty that it is possible to develop within us this power to influence the individual who is before us whose portrait we are about to make, to give up, relax and have confidence in us—if we can command that confidence. It is up to us. We have to develop that power within us. I have in a broad way stated the fact. It is a possibility to do these things. I have studied for some little time whether I should make that statement. I can verify it. I can prove it. I defy anyone in the business I have done in the last two years or two years and a half to produce two people of whom I have made resittings. I am making that statement to bear out the

principles along which I have gone, when I say concentration is the secret. It is possible to sit down in a quiet room with the door locked if need be so no one will intrude upon your privacy and open yourself and make yourself receptive, and thank the infinite source of power for the power that you have and ask for more. "Ask and ye shall receive." (Applause) That will come to you if you ask for it. You have got to apply this little time of your own. You never get something for nothing. We have to pay for everything we get. I have to pay for the orders that I get from my original sittings. By many hours of quiet concentration, putting my mind on what I wanted. I have asked for it and I have brought it to become a part of my life. I have concentrated my mind for it. I started in a little town of three thousand inhabitants. Then I went to a larger town of fifty thousand and then I went to New York. I am up against the biggest proposition. I don't expect to go to London or to Paris or anywhere else. I am right where I expect to remain for the next few years and the field is unlimited. I realize if I am to make a success something out of the ordinary has got to be done, and this is my method. I heard a very dear friend of mine say within the last day that he could expose any of the secrets of his methods of doing business to all of the photographers and they would not recognize it as anything worth applying to their own business. They would simply let it go and would not know enough to pick out what was good and what they could apply. I have suggested in my little paper that the occasion comes in every man's life when he must do so and so and must do it quickly, and if you have the power within yourself you will do the right thing. (Applause.)

Mr. Johnstone: I want to say right now that I believe that I am guessing right when I say that this young man is a Christian Scientist. (Applause). I want to tell you just a little about that. I am not a scientist.

Mr. Puffer: No, I am not, but I have a kid sister who is. Maybe I have absorbed a little of it.

Mr. Johnstone: I guess you have absorbed a good bit. I had a gentleman come into my place whom I had known for a very many years—an elderly man who lived in New York. He had moved away from Hartford to New York. He came in one day and he said "Do you know I have passed by this place two or three times, but I felt that I must come in and see you." So he came in to see me and I said to him "Why, you are looking fine." He said

"Well, I am feeling fine. I have gotten rid of all my troubles and everything is all right. My family is all together again." They had separated and his family had been broken up. He became so enthusiastic over it in talking with me that he told me he had gotten in with the Christian Scientists through his son who was one of those fellows who had strayed away and been gathered in. The result was he became so enthusiastic with me in telling me that he would not rest until he had gone, out to the Christian Science rooms and brought me in some of their tracts. I don't know whether any of you ever read them, but it wouldn't do you any harm to read them if you can get them. (Applause) The result was that I got to reading them; the next thing was I bought one of their Science of Health and I kept plodding along with that, saying nothing to anyone. By and by I got hold of their journals. I want to tell you now that if you read them the same as I have you may get a whole lot of comfort out of it, if you are looking for comfort, or you will get a whole lot of health as you go onward each day to perform duties set before you—to forget all the ills that may have happened and the things that you have against any of your friends or enemies or anything else—forget all that each day will come brighter and things will go on smoother. That is what I thoroughly believe. I have resolved to have no enemies. They may say what they wish about me, it doesn't make any difference. It doesn't jar me a particle because I will go on just the same minding my own business and performing that which is set before me each day.

Mr. Puffer: This gentleman has done something that I had in mind doing, and that is running the risk of possibly offending anyone who might be religiously inclined toward one or another of the diversified interests in the religious line. I make this a part of my life. I am not a religious crank—I don't know whether any of my friends are here—I went into one of the meetings of the Metropolitan section one night. They told me that I had descended to my level, so I don't know whether I should have felt complimented or not. I am not a religious crank, but I will say that you can get the very things I am trying to tell you and get the details of how to do it and what to do out of any number of different books. I have in mind one of the most beautiful things I have ever read, it is a little book entitled "In Tune with the Infinite," and the secret of creating anything is to be a part of the Infinite creative power. I don't care whether it is to create a

photograph, to create a poem, or whether it is building a house or riding a bicycle. If you are in tune with the infinite supply of inspiration, you will get the inspiration, and what you write will be from headquarters and what you do and what you create will be the best because you will have the infinite source of creative power back of you. (Applause)

Mr. Johnstone: I want to say that I didn't mean to turn this into any religious meeting of any kind, but the thing struck me as Mr. Puffer talked here, that he was built on that line. If there are any more questions to be asked this is the time. I haven't any one in particular to call upon at this time. There is one gentleman before we have any open discussion on that I should like to have come up here and talk to you and that is Mr. Core, because last night I sat down in his company for the first time I think and heard him talk and I think it would be beneficial for all of us—not for one, but for all (Prolonged applause, and cries of "Core").

Mr. Core: I wish you would excuse me. I feel that I have a valid reason for asking to be excused. You noticed perhaps about a moment ago when I was up there and trying to speak and make myself heard that I get hoarse quickly. I am expected to talk a little tomorrow and you might even get too much of a good thing, no matter how good it is, and if you will kindly excuse me, I will appreciate it.

Mr. Johnstone: I am going to call upon Mr. George Holloway. He is an enthusiastic fellow (Applause). There is a reason for this. I happened to be standing in a party around here since I have been at this gathering and he said to his friends, "Confound it, if these fellows who get up to talk would talk naturally, it would be better." That is what I want him to do. I want to have him talk because I believe he does talk naturally.

Mr. Holloway: I want to say to you friends I just this moment entered the hall and I don't know what you want me to talk about. I am really out of place. I am out of order right now. But some of my friends have been speaking to me and a great many gentlemen who were very much in favor of that little scheme or that hobby of mine that I presented the other day, and they seemed to be very much in favor of myself taking hold of that and pushing it to a successful conclusion. That may be entirely out of line with what you have been talking about, and as I said before, I not having been here, I don't know what else to talk about. But I have outlined a plan since I have met with the approv-

al of so many of the gentlemen and ladies here that if we can find one hundred photographers in the United States who are broad enough to subscribe ten dollars for that little hobby of mine, we will have a fund of one thousand dollars to start with.

President Hearn: State your hobby.

Mr. Holloway: They all know it.

President Hearn: State it again.

Mr. Holloway: The idea was to create a demand for photographs by having nicely written stories pointing a moral to the necessity or the obligation that one has towards having their pictures taken for their relatives and their friends. I don't believe that it is policy to try to get business from the other man, because you leave it to him to come back at you some other time to get business away from you. What we need in this country is something that will create that demand all over the United States and Canada, so that the people will appreciate and want pictures more than they will want amusements, such as theaters, etc. I don't care to go over all of that. I think most of you know what it was. Now I want to say to you that I am here—and the President said to me the other day that he was sorry that it slipped his mind—I am here to take charge of that fund, and I should like to see some contributions (Laughter.) Now you all know by looking at me that you cannot help but admit that I am an honest man. I look it and you all know that, but if you find any photographers—enough of them willing to help that cause along, I am willing to be one of them to put in my time—and I have put in a number of years thinking over this plan—I will put in my time and my ten and some of your tens. I don't know what else to talk about. I would like to hear some discussion on that. I have had members meet me and say "That is the best thing I ever heard" and you are willing to subscribe to it. I know one gentleman whom I have an eye on and another one whom I have another eye on who would be willing to subscribe if there were a number of them. I want to say to you in behalf of the Daguerre Memorial Institute—that is the greatest hobby I have—the Daguerre Memorial Institute stands today, my friends, as the greatest thing in photography in the United States of America. Don't forget that I mean every word I say. It was started and brought to a successful conclusion by a small band of Hoosier boys. Those of you who have never been there don't know what it is. I have heard all sorts of remarks about it, and people condemn things because they don't know what they are talking

about. We had a building there dedicated to Photography, named after our patron saint Daguerre. We have our operating room and we have our dark room. We have our exhibition hall and we also have an exhibit of pictures today, valued at two thousand dollars, made by some of the best photographers in the United States. Next year and for the next five or ten, fifteen or twenty years—I don't know how long it will last—we are going to give a diamond medal each year to the man or to the woman who can make the best picture that year. That medal will be known as the Daguerre Memorial Diamond Medal. That picture will be published each year in all of the photographic periodicals. The maker of the picture will be given due credit, and I believe the maker of the picture each year will almost make his fortune of it in a few years to come. Any man or any woman who is capable of making a picture to receive the Daguerre Memorial Diamond Medal is the man or woman of that year and their reputations will be made, because that picture will be on sale in all of the art stores in the country. I want to say to you that may seem to you like a dream. When we first conceived the idea of establishing that institute a number of our best friends in the state and out of the state, said "That is a dream." "There will never be anything come from it." "You are out of your head." But today we have that institute, and when we are ready for the national association to meet there at Winona Lake we feel and we are almost sure that we will only have to ask you one time to come because the National Association has the sum of five hundred dollars interested in that. It belongs to you as much as it does to the photographers of Indiana. I should like to have everybody compete for that diamond medal next year. I have always stood as an advocate of prizes. I have always felt it was necessary to appeal to that selfish side of human nature in order that we might get them to put forth their very best efforts, and so in addition to the diamond medal our State Associations offer a gold, silver and bronze medal. Then in addition to that we give to every one whose pictures are worthy to adorn the walls of the Daguerre Memorial Institute—if you will notice I always say Daguerre Memorial Institute because we want that name to become familiar—everybody capable of making a picture worthy of adorning the always say Daguerre Memorial Institute will receive a certificate of special distinction—another honor. I should like to ask you all to begin now to make

some picture for next year's exhibition. The pictures we have chosen today which are only ten from the hall—we have chosen them exclusive of the salon—we have not done that in order to cast any reflections upon the judges, but we have felt as though there were many pictures in this hall that were worthy of recognition outside of those selected for the salon. (Applause.) These pictures will be entered next year provided nobody objects to our taking them, and I don't believe they will—these pictures next year will enter in the competition for the diamond medal. We want to take them now to be sure of getting them. Within a few years as I said before we expect to have an exhibit of pictures valued at twenty thousand dollars, and when we have that exhibit we feel positive that everyone of you will not hesitate for a moment to send the National Association there so that you can see those magnificent works of art made by your own members. (Applause.)

Mr. Johnstone: I am going to ask Mr. Kearney to come up here and make a few remarks. It was suggested that he was bright and had a bright mind and that he will help us along.

Mr. Kearney: The reception room depends upon the lady. If you get that lady and keep her be careful to keep her from marriage, because that is where the great trouble in photography comes in. I don't really see why I should talk about my reception room. I find constantly that there are mistakes made in my rooms. I look to improve all the time. I have seen a great many different reception rooms. I am looking for information as well as you are. The things I am vitally interested in—two or three—Mr. Puffer of New York has spoken about. We cannot tell anybody how to make money. There is no way of telling it to anybody else. It depends upon your locality, it depends upon what you are yourself and how you treat your customers. I thoroughly believe in the golden rule. I will not let a customer have a picture that he does not like under any consideration. If I hear that a customer does not like a certain picture, and if it is ten years hence I shall recall and I do recall such pictures and make them over again, and I have found I have lost not one penny by it. I am unfortunate in that I have a lot of resittings. It may be caused by my own self. I call them in for resittings, and, my friends, I want to tell you I have never lost on a single resitting. I have never seen a resitting that could not be worked up fifty per cent. higher than what the original order was. I don't see how you can get along without resittings. I have ladies come in my studio in beautiful gowns and ask me

will they photograph well. Well, of course they will, beautifully, especially net gowns over white. When it comes out in the proof it shows up against you in such a way that it is painful. I call in that person for a resitting and I always enlarge my orders.\* There is no way of helping, and it is a very poor reception room lady that cannot work up that particular customer and say "you have not selected quite as good a photograph as you ought to have selected. Why not take a better kind?" "These mistakes won't happen in this better kind of photographs." It is awfully easy. I think Mr. Rockwood's suggestion of compensation on the percentage basis is an excellent one. It never occurred to me, as I always thought my people would have plenty enough interest in my studio by right treatment; but I think it is a splendid idea to create in them a financial interest. I shall certainly adopt it when I get back to Chicago.

President Hearn: How much are you going to give?

Mr. Kearney: I shall give just as much as I can afford. (Applause.)

Mr. Johnstone: I think it is time that I called on some lady, and I am going to call upon Miss Mary Carnell and ask her if she will come forward.

Miss Carnell takes the platform.

President Hearn: Say, boys, let's give three cheers for our Mary.

(Delegates respond with three rousing cheers.)

Miss Carnell: This is a woman's idea of the reception room and business generally. The ideal reception room should not be a place of magnificent grandeur, but cozy and artistic in its appointments. When you meet prospective patrons welcome them as if at home and make friends for your studio. The first impression means much to most of us. The one in charge should be intellectual and possess good judgment, with the motto "be honest to yourself." If a customer cannot afford to buy expensive work it is poor judgment to make them buy. We are not leeches; we must live and let live. Nor are we building for today alone, but we must build up our character with our business. When economy is not essential and money more easy, see that you get your share to help put in circulation, by making your work worth the money and present it in such a manner that they will thank you for allowing them to buy. The proprietor should meet with his patrons. It is not the few to whom it is specially easy to be gracious, but the humdrum everyday people upon whom your success depends. Every road leads to success; some go slowly and their bridges burn, while others choose to take

the fast express, but buy a round trip ticket to return. Do it now and hurry back. That means much toward your success. Dissatisfaction is easily produced in these days of restless energy. It is a personal interest you take that counts and if you do not care to quote prices referred to interest you take that counts, and if you it is well for us all to remember and do, and that is never to allow anyone in your establishment to speak ill of a fellow workman, particularly when they are telling you that they can get the work so much cheaper somewhere else. (Applause.) Be dignified in upholding your own standard of the work of your ability to portray the beautiful that God has given you the power to feel and see. Be a man, be straight out, honest and fearless. Great tact is required. There are many little niceties that have to be adjusted—sometimes a matter of protection to your patron and yourself as well as making and keeping the old and future customers.

Mr. Johnstone: I don't know of any more ladies at the present time to call upon, so I am going to call upon Mr. Goldinsky of Philadelphia.

Mr. Kearney: I believe Mr. Stafford has something to say to the convention.

Mr. Johnstone: Mr. Stafford.

Mr. Stafford: Now look here, Mr. Chairman and friends, this is unfair; I guess two-thirds or three-thirds of this convention know me. There was a speaker on this subject who said it was absolutely necessary to keep the woman from marrying. I don't believe in that. Some forty years ago I engaged a reception room woman and in order to cinch her I married her. (Applause and laughter.) Now, I want to confess right here that remark was made I think by Mr. Holloway that if we had a reception room woman we wanted to pay her, if it was our wife, comes home to me. I must confess I never had paid her a cent, but there's a reason for it. She takes my pocketbook and keeps it and when I came here she allowed me one dollar more than my expenses, so that I have been obliged to depend upon my boy for money enough to get home. (Laughter.) However, that is out of the question. My policy in the reception room is if a customer comes in to suit him. I am up against a tough proposition. I have a little Turk south of me who has managed to acquire all the business on the north side and it keeps me awake night and day trying to get some of that business back. The principle that we work upon is to study every customer. It is the most important thing. If the customer wants to sit twenty times, let him sit twenty times, let him sit over just as many times as he wants to. When he

comes in the reception room I don't ask what is the matter, nor my wife, but she asks, "When is it agreeable to resit?" The lady came in the other day and said: "That is pretty fair." I said: "We don't want you to take a pretty fair picture, but a picture that you are thoroughly pleased with." Another thing is to get just as big a proportion of your money in advance as you can. Another: Never give a customer a cent—make them pay just as big a price as you can for your work and make your work worth it—make them pay for that work. Never give them a thing. Never sell a ticket. (Applause.) I have been fifty years in business, and while I have always run a small business I can say that I have never done one thing that has injured a brother professional, and I think every man in Chicago will state that of me in my thirty years' experience in Chicago.

Mr. Kearney: That is right.

Mr. Stearly: I have never lowered the price of my pictures below the living point. I never cut my neighbors. I never said one word but what was good of any person in the business. Even if I don't like him personally I speak good of him. You can lose more trade by speaking of your competitors in a derogatory manner almost than in any other way. You can know a man to be a sinner but you cannot say anything at all about him—don't say anything. (Applause.) Always speak good. I tell you, ladies and gentlemen, the one principle of doing business is to let your competitors alone and attend to your own business. Keep a clean show in the windows. (Applause.) Mr. Kearney wanted me to propose that those ten pictures be brought in the room here and criticised. I think they are the pictures that Mr. Holloway was speaking about, so as to see why they were selected as good pictures.

President Hearn: That is not in order. The business today is on "reception room discussion." I am trying to arrange before we leave here to have an art discussion on pictures and if the gentleman will kindly excuse it I will bring that in tomorrow.

Mr. Goldinsky: Mr. Chairman, Ladies and Gentlemen. Just a few things about the reception room business. This is not a matter of ideals, not principles, but facts, as we photographers are classed in various degrees of excellence by choice of fatality, the class of people we cater to and the personal ambition,—therefore the application of reception room methods will not apply to each class alike. There is a class which caters itself to the question of the public. These men don't want any advice from the platform or any suggestions of their competitors or friends. They work

their success on their own personality only. To them clever salesmanship is of no consequence. To them whether they please or displease the subject is of very small interest. They are a creative power,—they are making things that are going to stay—if not for one it is for the public in general. They are creative elements; they are not productive in number but high in standard. But on the other hand you will find men who engage themselves in the daily toil for a livelihood. This is the man I am going to dwell upon. We all started little. Eventually we spread ourselves in our community and established ourselves and formed a business enterprise. What brings business to a man and how shall we hold the business? The reception room does not constitute business. The first principle for us and for those who work for the majority of the public is to feel that you are competent of making the class of work that the public will want to purchase from you. That is the first important principle. Reception room work is of the secondary consideration. You have to prepare yourself first for the demand. It is very essential for you or for us,—it does not make any difference because we went through that stage a few years ago. It is very important that you should attain confidence, read the journals educate yourself—educate yourself that you shall not make pictures because your customers like them, but you shall make pictures because it is good. (Applause.) You shall not care whether the customer wants a resitting or does not want a resitting as long as your conviction is correct, because the public knows much less than you do. When you have a sitting go under the skylight; it is your aim to please that sitter because that sitter is not the factor. It is the family of that sitter who will pass judgment on the quality of that work. You should see that he gets the kind of picture that his friends and family will like, and you should not care what the fancy girl or man will say in expressing himself about it. A person comes to you—a man, and says he wants a picture. He is stumpy, short and clumsy and out of shape. He wants a full figure because his friends or rival has a splendid slender figure and he has had a full figure taken. So he wants to show before the world what an elegant shape he has. You might please that man and make a full figure and when he goes home they say "It is funny you should have a picture of that kind taken. Why didn't you have a bust picture taken?" And he comes back to your studio and you have to make him a resitting because you haven't had the right judgment in that particular case. A

girl will come into your studio and she wants to have a profile. She has not the classic outline, but she has the fancy to have a profile of her. You make a profile, and she has a bill of my shape on it. (Applause and laughter.) Those proofs go home, and are shown before her friends. They condemn the photographer and he loses all his reputation because the friends in her family say that the photographer ought to have a little more judgment than that. (Applause.) You have to say yourself, you have to be strong in your convictions, not to permit a certain pose because a certain crank wants to have a certain pose or a certain expression. If those expressions are not becoming to the party, because as long as you send out proofs and those proofs technically and with common sense are not the best of that particular subject, you are positively bound to lose trade, because first of all those friends will see those proofs and condemn you and they will go to the next fellow. Therefore conclude that the best thing is this. Prepare yourself for business. Become a better man. Attend conventions. Read journals. Learn how good pictures should be made; never refuse a demonstrator in your establishment. Let him show you how he does things—anything that is new in your line that you can make a few pennies with. Try it, experiment with it, whether the public does buy or does not. That makes no difference. You will educate yourself and then you will begin to produce pictures. Those pictures will go out among the public, and those who seek them will not condemn them, but admire them. Withstand the customer who throws a dollar on the counter and wants a profile picture with Goldinsky's bill on it. When you acquire all those fundamental principles, then business comes next to it of vital importance, because you may be protected—make good salable stuff, but you should have some one to introduce that stuff in the proper light before the public and therefore the reception room work is a vital point. Then comes how you will handle your subject. How well you can sell your wares. The reception room woman should be one of good manners and a good disposition. She will make an excellent receptionist even if she never sold a picture in her life. Take any girl with those qualities and you will make a success, because she will have a proper approach. She will meet the people on the general footing. She does not have to sell pictures in bargain counter ways. "These pictures are so much and if you pay a little more you will have a better picture." Pictures will talk for themselves. The thing to do is to put few

pictures on the counter. Your receptionist says "This kind of work is so much and this so much—this is one dollar more than this." The customer says "How is it that that picture costs one dollar more than this?" The only thing she has to say is "Don't you see for yourself that this picture is a better one than the other?" And the sale is made, because it is the greatest compliment to place confidence in the one purchasing the goods. The person says yes, although both might be made from the same negative under the same conditions. The party wants to spend five dollars and they come with the intention of spending five dollars. You all heard and you all know that the reception room must be nicely arranged. There is another class of photographers that sell higher priced pictures. What is their policy? Identically the same as that of the little man—the principle is the same. He has to go to the convention, read journals, and follow up anything in innovations in the market. He has to begin to think about something that is taught in our schools of aesthetics. His refinement is something like that of the class of people that reach him—how they are accustomed to live. For instance, an average man who lives in an ordinary house with an ordinary income wants an ordinary picture, wants ordinary clothes, he is satisfied with his surroundings, he is nearer to nature. He leads the simple life. The man with more means has better surroundings, lives better, and begins to buy things to decorate his rooms with and educate himself by observation by looking on those articles that surround him. He interests himself in literature. A photographer must do the same thing. He must live better. He must surround himself in an atmosphere that is higher. He must meet people and discuss topics. Idealize his ideas to a certain extent and you will see that that will predominate in his work, and when he is ready to make that kind of picture we will soon find that there will be just duplicates among the publications—that they are just as he is, and his customers will want the same kind of pictures that he thinks is right. This class of people will not purchase cheaper pictures, but they want only that kind of a picture. But with those people they have to do the same thing. They spend more than they can afford to spend because they get a higher price. The orders are larger, they depend less on competition, they do not have to make the same amount of work. The standard work is the most vital point. These people live more comfortably, and will be likely to make less money than a man who works for cheaper people, but to this

man and the reception room girl is a different proposition. You simply have to have a girl in the previously illustrated studio with the qualities I have just mentioned, but in this reception room you have to have a type of girl of different temperament, of much higher temperament than the photographer himself. It is strange to say that you should employ a person who should be a dominating creature in your establishment, and yet it is a vitally important factor in the future of success that that man or that woman in that man's establishment must be of high culture, keen mind, and able to seize opportunities, because that man is on the road to success. He deals with a class of people who can pay more for the wares and therefore the opportunities are greater. The higher you go the more room you find, and the lower you go the harder it is to exist. (Applause.)

Mr. Johnstone: I am going to call on another gentleman. I heard Mr. Goldinsky speak just once before and I noticed that he got enthusiastic, and so I made up my mind today that I would get him if I could. He finally came up here. There is another man in this room now that I met two days ago, but what little I saw of him he impressed me. I heard him tell of the methods he employed to get business—business—business all the time. He is the gentleman whose name was put up by the Nominating Committee for Second Vice-President, and I want to say right now that when his name was put in that report, that Mr. Proctor's name had been mentioned a later date, but I could not recall Mr. Proctor to save my life, although I have known him and met him a great many times, so that I did not feel so bad when Mr. Proctor's name was put before the Convention to be voted upon. The gentleman who I am going to introduce is Mr. Wilson. This morning he had the courage to stand up and to ask to make the vote for Mr. Proctor unanimous. (Applause.)

Mr. Wilson (Georgia): I should think the Convention had heard quite enough from me at this time. I do not know a thing that I can say to enlighten you further after hearing the other gentlemen's experiences. I come from a rather smaller place than a great many assembled here. We are away from the larger centers, and I presume that my experience is very much the experience of the majority of photographers who are not located in those large centers where there are people of immense wealth and people who attain the very highest education and experience, and know all the things that they want and are able to purchase them and are able to pay for them

and willing to do so. In my place of business I endeavor to get all the conveniences possible, both for myself and for my employes and my customers and to make it as inviting and as comfortable as I can—not as showy as some places possibly, but as comfortable and inviting as money will make it and I advertise with that. I believe in advertising. I advertise in any way that I can, and a great many times I am referred to by the papers as Johnny on the Spot. There are some fellows here who think that is not dignified enough, but it reaches the mass and they come in and we make the pictures. As for myself I don't even get an opportunity to get behind the counter. I busy myself around the operating room and with my assistant get the results we desire. The great point with me is to work through the newspapers. The little plan I referred to of photographing conventions is a good one. That applies to any gathering. Two days before I left the city I was called 271 miles to a convention of attorneys to make the picture. I was guaranteed \$100 for the two nights and day I was out, and previous to that I was called out on the Georgia-Alabama line. It was because I had made pictures of other conventions. I wasn't interfering with the next man either. We are all good friends down there and get along nicely. When they gather there I get something they will like, and they come to the place and see it, and they are interested in that and have their own pictures made. I have had people all over the United States come to Savannah, and like starting the boom we spoke of this morning I am looking forward a few years hence to wanting you to come there and really see this. That has been my method to get the people into the place legitimately. Not to put out 25 a dozen or 25 for 25c. We don't have time to do it or to explain why we don't do it. We did what is reasonable and right and go after the other fellow who is too busy to come in. Go out after a man and make an appointment and if he don't fill it, ring him up, and if you meet him you can say "I suppose you shave to-morrow about such a time and I will look for you at such an hour." Only in that way do I try to do canvassing, and I never interfere with another man's actual customer. I would rather go after the man I speak of and make a good picture that they will pay a good price for and appreciate. Impress them that it costs something to make a picture. Here is something that you can say is all right—"Leave the money and you can get the work."

Mr. Johnstone: In looking around the room I see a gentleman sitting here of whose pictures I have seen very

many; they have always been good, and I have met him I believe just once before. I am going to ask Mr. Spellman to come up here and talk a few minutes.

Mr. Spellman: I have been interested in this talk this afternoon, some of which I approve of and some of which I do not. I was thinking, as the last speaker was addressing us, that it depends on the individual to conduct his own business. I know some men are conducting a successful business along lines that I could not do at all, and there are others that conduct business along lines that I can do. I believe in resittings. I believe, with the first gentleman who spoke this afternoon, in doing everything possible to make the first sittings right. A customer asks me how many sittings do I get? I say "I don't know. I am going to photograph you until I feel that I have gotten the best that I can get," and I find we have very few resittings. But I also do as this gentleman who spoke here, if I have the least inkling that a customer of mine does not like the proof or does not like the finished picture, we insist upon them sitting again, and I always find that this works very well too—that a good many people come in and they want to complain, and if my reception girl attempts to argue the question they say "Well now, I don't believe that I like these pictures." They don't really know, themselves, whether they like them, but they want to find fault. I tell the reception room girl to tell that customer "We will make that picture over for you." Just as quick as we show our disposition to do our part of it, they immediately quit finding any further fault. (Applause.) Whereas, if my girl would begin to argue the point with them they are on the defensive and they are going to be dissatisfied, no matter if you do argue them into the point. That was illustrated to me when I started in business. I worked with a man now out of the photographic business. My first experience in a photographic gallery was when I was sixteen years old. I had to scrub down the stairs, deliver the proofs, talk with the sitters about the pictures, go in the dark room, carry water and other things. One rule we had in that gallery was that everybody must be satisfied. That man never refused to make a sitting over. I went from that studio to another studio in the same city where just the other policy was carried out, and that man would not make a sitting over if he could possibly get out of it. I had to do principally the talking to the customers, as it was in a small town where they did not employ reception room attendants, and the one who had the least to do got the customer. In this place if someone else

was busy making a sitting and I had to talk with the customer, it was the hardest thing I had to do to sell pictures in that studio. I could not say we could take it over if they did not like them. I worked in that gallery three weeks and I quit my job and went into business for myself shortly after that. My customers are going to be satisfied if it is within my power to do it, and I think there is the great secret of the whole thing—one of the great secrets. We make it a business rule that our pictures have got to satisfy the customer if it can be done.

President Hearn: Kindly tell us about the selling proposition as regards the sizes of pictures, what appeals to the trade in your experience, as a business proposition, for ladies or for the young fellows, or something like that.

Mr. Spellman: I have some peculiar ideas. I am kind of a half-wayer between the high price man and the low price man. I feel that we have to satisfy. This applies to some localities, but not to every one. I feel in our city we have a peculiar class of people. They have money, some of them, and our town is such that almost every gallery in the city will make photographs at various prices. We have quite a variety of prices in our studio. We try not to make anything if there is not money in it. We figure the cost of everything we make. I can tell you on my books just what my material or labor is costing me all the way through, and every picture we make we figure out before we put a price on it, and then when the customer comes in my girls size them up. I have two girls in my reception room, and I tell them that if a customer comes in, that the chief thing to do is to talk to the customer a few minutes, show samples, and I want my reception room girl to form in her opinion what she thinks she can sell that person; then she says to the lady, for instance, calling her by name—a lady comes in with a child; she wants to have the child's picture taken; the child is looking out of the window and the lady reaches around and pulls her off, and then the child goes in to something else. She is trying to decide whether she will pay five dollars or ten dollars for a picture, by looking at some other child's picture. After my girl talks with that woman and finds whether she is satisfied to pay ten dollars, she will take it up. I have people come in who have said they would not spend over three dollars, and I would get twenty-five dollars before they got away, on my plan. My reception girl has been in the city a long time and she knows pretty nearly everybody. You have to know whether a person has

money or not. You cannot get blood out of a turnip, and if you know a customer's income is very small, you meet them accordingly. She says, calling her by name, "You can select your pictures what you want better when you see your proofs; you want a cabinet, don't you, and you will pay five or ten dollars a dozen, anyway?" "Yes. If I get a good picture I don't care what I pay." That is what we work on. She puts down the style she thinks that customer will take, and ten dollars or five dollars or three dollars, or whatever we may happen to think the woman may want. She writes that up and I get that in the operating room. That is the first time that I have seen the customer. I size them up a little bit in the operating room myself, and if I think she has made a mistake I may make more plates than the style of picture calls for, or larger plates. The point is this: we have not obligated our customer to buy a picture at a specific price. They haven't gone on record that they are going to pay us so much money. We have left the question open. If we can get them a half dozen real good first class proofs that they like and are pleased with, it is the easiest job in the world to sell them the highest priced picture in the studio. (Applause.) If they don't like the proofs it is up to us to have a resitting and to see that they are satisfied because we have taken no order. We want to get the biggest order that we can, and when we get them satisfied with the proofs, then we can get the order. That is the plan we work on, and we have worked on it for years. I don't believe I have ever lost any money on any orders at all, because in nine cases out of ten those people pay the deposit just as easily. Almost everyone, even the people we run accounts with and send them bills afterwards for twenty-five or fifty dollars' worth of work. It is frequently the case in our studio where we have a twenty-five dollar customer or more, that one dollar or fifty cents is paid on that work. Possibly it is the wife of the president of one of the banks. She pays a deposit when she sits, and we get no order until after they get the proofs. (Applause.)

Mr. Kearney: Will you be good enough to have somebody talk on the question of how a customer should be handled that has had a lot of sittings without a deposit and simply does not return the proofs? You do not feel that you ought to ask them for a deposit. Their clothes and their manner and all show you that they are people of refinement and means. You go ahead and make a great many sittings of them. You submit the proofs and never hear from them again. I would like to know

how to handle that particular class of customers properly.

Mr. Holden: The talk, Mr. President, ladies and gentlemen, this afternoon was on the reception room, and I find we have had a little reception room and a whole lot of other things. (Applause.) Were I to have the opportunity—the wealth to build a studio, I should certainly the first thing consider the making of a first class reception room, and only for the reception of guests, as it were—my customers. I should not in the arrangement of that studio sell a picture in that reception room. If it were possible to have assistance I should certainly have one, very polite, very affable and common-sense person to take charge of and receive that customer in the reception room, and after they got well and nicely acquainted, conduct them away from all the rest of the people into the salesroom, which I think would be a big advance in the right direction, because I have noticed at times in selling pictures that three or four people—this applies more so to small communities than to large ones, because in large ones we are pretty much strangers, and in small ones we are neighbors and know a great deal about other people's business. You men who are established in large studios have different conditions from those who are established in small studios. In a small neighborhood everybody knows your business. But as to the question that was asked how much I handle a person in regards to money, I may state that in my neighborhood William G. Entrenkin, a past President of this Association, had established almost a fixed rule which became a fixed practice of a deposit of one dollar. No matter whether the bill was large or small, everybody who came along dropped in a little dollar. One order one dollar. We take those things as we find them. We are compelled to consider our environment. A person comes to me and says "Mr. Holden, I should like to have some pictures made." Very good, I commence to work and find out just what she wants or he wants, and the work may be done without any previous entry being made. They say sometimes "I would like to have some pictures made. I want you to make them and I want you to use your own judgment." I don't at once take them and say what kind do you want. I go in and use my own judgment, as they have given me the privilege of doing so. Then when I get through they very often come to me and say "How much deposit Mr. Holden." "Just whatever suits you." (Applause.) These are my own personal experiences. "Just whatever suits you." They are my neighbors and I want to keep on good terms with them.

I don't want to give them a hammer blow right on the first start. After a little time a customer will drop in and the usual routine is gone through and I know them very well. We get into a little chat and a question of payment is forgotten. There is where the man and his bigness begins. Don't say "I won't finish that proof, because there is no deposit paid. I have seen the equal of that in the years of my experience. But I believe every man to be honest and I believe every man is honest if you will give him an opportunity to be so. If I start out on a man with my own opinion and say "You must do this," I have uttered a fighting word and he is ready to turn up his sleeves. Three years ago I had one customer out of the lowly hard laboring class, who contracted a bill which amounted to about \$76, or perhaps \$86., I forget now just at the present time. A statement was sent. There was no deposit made. The pictures were delivered but no money came along. I sent a statement; the next month I sent another statement. After that I didn't send another, but the lady and I happened to meet frequently out in the street and other places, but wherever I was I gave her the glad smile as though no money matter was between us. I worked along on that line for a long time. Finally some one came to me and said "Say, Holden, did you ever get your money out of so and so?" I said "No." Well, he said. "You better look after it." I said "I will get it, don't worry about that. They will pay me." A party told me "Just notify her husband." After two years, patience became exhausted. I notified her husband, and the money came with the statement "Don't ever let her contract a bill with you, because I won't pay it." They have been to other places in Philadelphia since simply because I antagonized them in that way and wounded their feelings by demanding that thing too strongly. Another instance—and I can recite hundreds of them where patient good fellowship, the glad hand and the ready smile will get your money in time. A man came along one day and ordered some pictures. He immediately moved from the neighborhood. I sent them to where he lived. He said "In a little while, Holden, I will pay you. I am having a little hard luck, but sometime I will pay you." I said "Go ahead, Andy, don't worry about it. I will not bother you, and when you are ready come to see me." I waited along a little while for that \$17 or \$27 something like that. I waited along and met him one night and I said "How are you getting along?" He said "I have rented a farm. I have a lot of chickens, and I think I will do

good in a little while." I said "I wish you every success and if you are in the neighborhood come to see me." Another time I met the man. I said "Andy, how are things? Have a cigar." He came in and I bought a cigar. He turned away from me and he said to another gentleman who was standing there, "there is one thing I can say about Holden, he has a good big heart in him. He knows I have had hard luck and he has never mentioned money, but he has given me the hand every time." This pays in the end, and I think this, that if we can be a little more liberal and not be so hard and fast with the words "must pay," we shall make more friends, continue longer in service, and we should have at the same time a consciousness in our own hearts that we are not hurting anybody very much.

Mr. Stearly: Will you kindly answer Mr. Kearney's question? It is this: A person comes into your studio and has fifteen, or twenty sittings, perhaps you can see they are wealthy. You make their proofs, you do not ask them for a deposit. They go out and you never hear of the proofs or anything else. That is the question. It is not a question of the collecting of bills.

Mr. Holden: I have never had any occasion of the kind, so I cannot answer the question.

Mr. Wilson: Did you get the money from Andy? (laughter). You said you lost the other fellow when you made the demand.

Mr. Holden: I want to say this, that in two or three years, the day before Christmas day, Andy was in a butcher shop across the street and he said "Say, Miss so and so, will you tell Mr. Holden to make out his bill and I will have the money there tomorrow when I bring the turkeys?" The man came, paid the money and presented me with a turkey for interest. (Applause.)

A Member: If a person comes in and has a picture made and they are wealthy people, and they want a cabinet, how do you raise them to make them get a five by seven or an eight by ten print?

Mr. Holden: I should say that good business sense would prompt me to make everything large enough so I could present them to them with the proofs they first mentioned. If they come in with the idea of a cabinet order, I would not say anything to them about making anything larger, but prepare myself to do so if I thought there was any possibility of a sale. Consequently if the cabinet was suitable I should have an argument that the other one was a very good thing, and it would help me in making something further of a sale.

Mr. Kearney: I think the answering

of my question is of vital importance to a great many photographers in the country, and I should like to have it answered.

Mr. Wilson: My method in regard to that is this: In my community I believe I know nearly everybody. I let the reception room lady or gentleman, about whom we have heard so much, handle them. He has her instructions to collect at least one half. The question is "Would you like to pay a half of this?" The proofs come in the morning. When they pay their half they get a little ticket with the stub and they come up to the composing room on the next floor above. The operator takes the stub and they keep the card with a number marked on that card, and when the proofs are finished the next day they are put in an envelope and the name is put on, and "deposit so much due." When they call or send they are told that it is Mr. Wilson's custom and you are expected to comply, and they usually do. In a case where they haven't come up, they simply don't give them the proofs. It being a luxury they generally provide themselves with the money for making the deposit. I believe in not arguing too much on resitting. Try and get a good result in the beginning regardless of the intrinsic cost, and then if they are reasonable about it, try and be likewise.

Mr. Johnstone: Now, while I don't want to cut this meeting short or cut it off, it has got now to the point of twenty-five minutes of five, and the ones I am going to call I am very sorry that I am going to ask them to be brief, so if there is any one gentleman who wants to talk on that one question that is before us just this minute, come right forward and do it as briefly as possible and it will be all right.

Mr. Hale: I think the trouble with my friend is he is too much afraid of good clothes. I don't believe it pays to be afraid to stand up for a thing that you know is good business. The person enters in and imposes on you by an air or dress or style and I think you are foolish. I think that the way to do is to be perfectly frank and perfectly gentlemanly and insist on a certain way of doing business and I believe they will think more of you for it and you will not get in that hole.

Mr. Goldinsky: I have two assistants. I have two classes of people—the average man and the women with fine dresses who have plenty of money or pretend to have plenty of money. I have various prices. For instance, in a four dollar picture I insist on having a half deposit, two dollars, and when I send out the proofs are not satisfactory, they reads that after the proofs are satisfactory, and they return the proofs by

mail or person, they have to settle the amount of the bill. If for any reason the proofs are not satisfactory, they are welcome to call at the studio as many times as they choose until they are satisfied. That it gives them the privilege only if they pay two dollars, and after the proofs are sent if the proofs are satisfactory they know they have to pay the other two dollars. The reason I establish that rule is this. Every year I used to find in my drawers and in the closets three or four hundred dollars' worth of work that was never taken out, but simply left for various reasons. A person gets engaged to a young lady and he goes to a studio and sits for pictures; by the time the pictures are finished the engagement is broken and those two dollars are left in your drawers. He will never take them out. (Laughter.) A person works in a shop and comes in and pays two dollars deposit. He orders pictures, in the meantime; he loses his position or takes sick. He cannot afford to take those pictures out, therefore you lose him as a customer and you lose that out of your money profit, therefore I made that rule; from now on I am not losing a cent and I have just as large a trade practically as I ever had in the cheap class of work. Now speaking about the better class of people. There are two distinct temperaments among them. One will come in and say Mr. Goldinsky, how much deposit?" "It is optional to you. You may leave it or you may not. I better leave it." Those who are people that will pay the bill quicker than you can send the pictures. Another class of people will come in who will not look at your receptionist. "Where is your dressing room." After you have made your sitting and most politely ask whether it is convenient for them to make a deposit (applause) they say "Is it necessary?" "It is not necessary but customary." "Or if you are not ready to pay it now you can do it after you return the proofs." It gives them a nice hint that when they return the proofs, they must pay the deposit. Then on the proofs when we send them out I put a little note that these proofs are the property of Elias Goldinsky's studio. Unless returned within thirty days a charge will be made for labor, time and material used.

Mr. Kearney: Have you ever been able to collect that?

Mr. Goldinsky: I have collected it. Some people send me in five dollars for a sitting willingly and they say the opportunity did not come to sit for a picture again and enclose five dollars for trouble. Certain people after we send to them the proofs and we do not hear from them, we write to them that if

those proofs are not satisfactory we will be glad to make a new sitting, and if we write one, two or three letters, and those people are not man enough to send an answer to you, that they cannot come and sit for picture, you do not want their business. It is injurious to you. You might as well send them a bill for five dollars, and if they don't pay it, collect it. (Applause.) You are working for business. I received a letter this morning from my girl in the city that a bill of \$52 was paid. That bill was standing over two years and never paid. The party is as good as gold and they travel abroad, and it never worries me. I knew they were slow, but they always paid. Some years ago they contracted a large bill and did not pay it. It never worried me. You have to size the conditions up and you have to work on certain rules. Adjust yourself to the conditions. The main thing is you must interest your public as a doctor does, as a lawyer does, that you are doing your best work and you are entitled to compensation. Professional men must be entitled to compensation. If you come to a lawyer and ask him for advice, he sends you a bill for \$5.00, and he is entitled to his fee. A person comes into the studio of a photographer and because it is so and so he uses forty plates and then the re-sitting comes again and again. It is awfully lovely and a man sometimes strikes an order, but most of the time he gets discouraged and disappointed if an order does not follow. There are different grades of temperaments of photographers. One can conduct his business on the policy of never send a bill and still make a big business. This does not apply to all of us. If you have got that standard that you can go with that high class of people it does not matter whether you lose one hundred or two hundred dollars if somebody doesn't pay. From the ordinary class of people you must collect money all the time.

Mr. Herrick: There has been a great deal of talk along the line that photographers want to conduct their business on business principles. When they do that this man will have no trouble. I started eight years ago and put a sign in my studio that a deposit was required on all orders and no pictures would be delivered until all were paid for. I have adhered to that strictly. I have had wealthy men come in and say "what, a deposit from me?" I said "Yes, it is my rule, and while I feel that I hate to ask you for it I cannot let you off and ask the next one, and if you do not feel that I have confidence in you, if you want \$50 you can have it any day you want it, but if I have to ask your neighbor to pay his deposit I have to ask you." That

man says "I have not got a dollar with me, but I will go down to my safe and get it." It was Sunday. He went and got it. But if a man or woman does come in and gets the negatives made as this man says and does not return the proofs, you are a business man or not a business man if you do not send him a bill for making those sittings, and if he don't pay it the law will help you make him pay it. Where they have the best of you once they won't come near you again. (Applause.) I never have a dispute with a customer over anything. If a customer comes in and says you have made a mistake, I have paid this. We know whether she has or not most emphatically, because our books are calculated and kept in a business like way; but when this woman says so I say "Why, our lady must have made a mistake. I am awfully sorry it occurred. We will be careful in the future." It never occurs again. The next time that woman comes we are pretty nearly sure that she knows whether she made that money or not before she leaves the studio. We should have no words. I am not a photographer. I am merely a business man. My friend and competitor Mr. Lewis over there is a photographer and he has more money on his books than—well, I haven't got any—mine is all in yachts and things like that. He has a lot of it on his books simply because he trusts. That answers your question as near as I can.

Mr. Stearly: There has not a single person answered Mr. Kearney's question. Mr. Kearney is a good business man, and probably does the biggest business in Chicago. He does the most successful business on the north side. He runs his business on strictly business principles. He understands the business relations of photography better than any man in the city of Chicago. There is no question about that. The question is not that it is as to the person who comes in to the rooms with a sweet, and you know if you antagonize them by presenting a bill or anything of that kind you not only antagonize them, but you antagonize every cousin, every sister and brother that there is anywhere in their community.

Mr. Herrick: If you do antagonize them you have simply followed out your rule, and any person who is so unreasonable as to go into a man's place of business and ask to run his business when they know emphatically that those rules are just, I want to say I would just as leave have them go to the other man.

Mr. Stearly: Many men come into my rooms that I would never more think of asking for a deposit than from my father. If I don't ask for a deposit they

will give a big order. If a young lady can charge it to papa, they will give a big order.

Mr. Herrick: If they come to me I will say go to the lady, she will wait on you. If the lady sees they are not ready to give a regular order she says "Perhaps you better leave this until you see your proofs. You can judge from your proofs when you see them."

Mr. Johnstone: I am not sure, but I think there is one man in that room who might answer that. I am going to ask Mr. Barrows. (Applause.)

Mr. Barrows: I don't know that it is possible for me to take in the conditions that are surrounding this argument. Every man has his own experience and his own place. What Mr. Herrick says and says so positively of his business would ruin my business in 20 minutes. (Applause.)

Mr. Herrick: I believe that my system ought to be inaugurated from the start. Any man breaking in after he has another would antagonize somebody else.

(To be continued in the October Number.)



HENRY FRED SCHMUL.

We are indebted to Mr. Schmul for photo of the convention group which is reproduced on frontispiece of this issue. Mr. Schmul has taken about every convention at Niagara Falls during the last three years, or about 60,000 people in all.

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

An Illustrated Monthly Journal of Practical Photography.

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries, \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

Remittances may be made at our risk, by Post-Office Money Order, Draft or Registered Letter, to the order of PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Subscriptions will begin with the circulating number at the time of their receipt, unless otherwise directed.

We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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VOL. XI.

BUFFALO, SEPTEMBER, 1906.

No. 9

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## WITH THE MANUFACTURERS AND DEALERS.

One of the most instructive and interesting features of any convention is that visiting with the manufacturers and dealers, and looking over their exhibits. For many years we have looked forward to these visits, and have never been disappointed. This year was no exception to the rule, but if anything, surpassed in interest and benefits of previous year. We give below a list of firms represented:

The American Aristotype Company, as usual, had a very fine exhibit, showing prints made on all grades of paper they manufacture, and these prints were made from negatives made by their Aristo Lamp. Much interest was manifested in this exhibit which was in one of the parlors, and each table containing prints on different papers was in charge of a demonstrator, who was there to answer questions. Mr. T. W. Pattison was in charge, and was aided by Messrs. Hazlett, Barbeau, Becker, Mutton, Rice, Bouton, Doehn, Meacham, Lansing, Hopkins and Wentz, all of whom took an active part in the educational feature known as the Aristo School. This school is a whole convention within itself.

Bausch & Lomb Optical Co. had one of the most attractive exhibits at the convention. They have collected a series of photographs made with their portrait lenses, notably the Portrait Unar and the Series A f.4, these photographs the work of such eminent photographers as Strauss and Rosch, of St. Louis; Davis & Eickemeyer and Pach Brothers, of New York; Matzene, Steffins and Morrison, of Chicago; Rinehart of Omaha; Brock & Koonce, of Ashville, N.C.; W. H. Partridge, of Boston; George M. Edmondson, of Cleveland; Dudley Hoyt, of Rochester.

Certainly these gentlemen have done themselves and their subjects proud. If such results can be achieved with B. & L. lenses every photographer in the country will be wanting one to try his skill therewith, and every person desiring to be "taken" will insist that it be done with a B. & L. lens.

The exhibit illustrated all the various points of excellence of the Portrait Unar and proved conclusively its ability to "make good." Busts, three-quarter and full length figures, all are equally well produced by means of this splendid lens.

After seeing results obtained by its use one is not surprised at its popularity.

G. Cramer Dry Plate Company. "Papa" Cramer and "Mamma" Cramer were there with their family of "boys," F. K. Hart, Joe. Dorrella, H. B. Schaffer, Stewart Cosick and J. J. Sheets. The "boys" all looked healthy, and ready to show "the goods." A convention without the genial countenance of Papa Cramer would be a poor one indeed, and "Mamma" Cramer (as she is called in late years) is now taking a place for herself in the hearts of the fraternity. Several albums were exhibited containing pictures made on their plates by prominent photographers.

Hammer Dry Plate Co. Mr. Richard (Dick) Salzgeber was in charge of the exhibit made by this popular company. Their little souvenir, Hammer pin, was greatly in demand and was freely handed out. Mr. Salzgeber was assisted by Messrs. Taylor, Rocette, Towle, and all were looked after very carefully by Mrs. Taylor.

Willis & Clements exhibited samples of their new Japane paper which comes in Matt and Glaze surfaces.

M. A. Seed Dry Plate Company passed out the ice cold lemonade and gave comfort to the hot and tired "photogs." They made no special exhibit, but Mr. Seed was assisted by Messrs. Allen, Jones, Stamp, Guthrie, Waid and Richardson.

The Artura Photo Paper Co. Messrs. Hicks, Colfax, Yauck, Swingley and Yauck were on hand, representing the above firm, and showed some fine pictures made on their new paper "Iris."

Geo. Murphy, Inc., exhibited two pictures, valued at \$200, and \$150, respectively, which were finished on Carbon tissue, furnished by this firm. Mr. Murphy was in charge of the exhibit, and Mr. E. C. Clark and G. Fraley assisted in showing Eagle Flash Lamps and vignettors, also Ross lenses, for which they are now agents.

J. H. Dallmeyer, Ltd. Mr. F. G. Burgess was kept busy interesting the photographers in the Dallmeyer lenses and the work made with them by Strauss, Hoyt, Parkinson, Mock, MacDonald, Schrieber, Core, Hayes, Pach Bros., Davis & Eickemeyer and Bradley Bros., as well as other exhibitors.

The Goerz Optical Works had a studio fitted out, and by the aid of an Aristo Light made some very fine negatives with their lenses. They were represented by Mr. L. J. R. Holst, the manager, who was ably assisted by Messrs. Boursault, Goerz, Chinnard, Benson, Lussier, all of whom made it pleasant for their visitors.

Voigtlaender & Sons' Optical Co. were represented by Messrs. Yatman and Huesgen, and were kept busy telling and showing the good things their lenses and especially the Heliar would do.

Borsum Camera Co. were represented by Mr. Louis Borsum and Mr. W. C. Fiedler, who showed the Reflex Camera, which is an improvement over the old styles, and very simple of construction and manipulation.

The Eastman Kodak Co. was ably represented by Messrs. Ames, Cummings, Noble, Miles, Chappell and Robertson, all of whom made every effort to benefit those present. Demonstrations were given on their new Dry Mounting Machine.

The Seneca Camera Co. had a fine exhibit of goods for the amateur and professional, showing, among other things, their improved Seneca Camera with the new bellows support.

G. Gennert had a display under the direction of Mr. Z. S. Cantor, which consisted of the Hauff goods, developing tanks, steel tripods, and Imperial plates. A book of developing formulas was distributed.

E. B. Meyrowitz had a display of Zeiss Lenses with Mr. H. M. Bennett in charge.

Wollensak Optical Co. have made wonderful strides within the last few years. They exhibited a very extensive line of lenses and shutters, their new studio shutter being different from all other shutters, being absolutely silent. Their portrait lenses are noted for "*soft, fluffy*" images, with an absence of "*wire*" to the focus.

Sweet, Wallach & Co. had a very fine display of almost everything, photographically speaking. This is one of the oldest houses in the United States.

Rough & Caldwell. There are no back ground painters better known than this firm, and they were there "with the goods," showing back grounds, accessories and studio furniture.

E. F. Foley Co. showed miniature frames and photographic jewelry which attracted considerable attention, and many sales were made.

Ernst Oeser & Co. were represented by Mr. A. Hauschner, and Mr. E. A. Laver, who showed a very fine line of imported mounts and folders.

The Rochester Optical Co. had Messrs. Jack Robertson, A. A. Smith and Gene Carbre in attendance, looking after their interests.

C. F. Little showed two very useful articles, the Mead Embossing Press and Little's Photograph Display Rack.

J. F. Adams, Buffalo, N. Y., had a display of lenses in charge of Mr. W. A. Hatch. Mr. Adams was also in attendance.

Trier & Bergfield exhibited several new styles in card mounts and folders. Messrs. Bergfield, Godfrey and Lochman were in charge.

The Anthony & Scovill Co. were represented by Messrs. Topliff, Pelgrift, Neimeyer and Stanbury, and their exhibit consisted of studio outfits in old Mission finish and mahogany. This exhibit was sold complete to Chas. Kuhn Co., Brooklyn, N. Y.

Alvord Opaque Co., Buffalo, N. Y., did a good business selling their opaques and spotting materials. They are prepared to supply the trade.

A. H. Uhrig, Gallipolis, O., showed his Universal Steel Die Embossing and Printing Press.

Taprell, Loomis & Co., who have built up an enviable business in the past few years, were represented by Mr. W. A. Taprell, who was assisted by Messrs. J. A. Cameron and L. L. Latour. Their exhibit was very attractive and consisted of many new de-

signs, among which the "Albemarle" and "Cecil" in panels, and the "Granada," the Rialto and Alhambra in staple mounts, seemed to meet with a ready sale. Their De Luxe Editions were very effective.

Fowler & Slater, Cleveland, O., showed a full line of photo accessories. Messrs. H. M. Fowler, J. A. Little and W. A. Taylor were looking after the firm's business.

The Bridges Mfg. Co. had a full line of card mounts, and their business was carefully looked after by Messrs. A. A. Twitt and Seleoman, and Mrs. Bridges.

The Photo Card Machine Co., Messrs. W. K. and George V. Miller, proprietors, showed a line of beveling, cutting and embossing machines, which are specially adapted to the uses of photographers that wish to show an "individuality" in their work.

The Century Camera Co. showed their professional outfits. The visitors were deeply interested in their Century Grand Studio Outfit and the Cirkut Camera.

Folmer & Schwing Co. This firm had their exhibit in connection with the Century Camera Co. and their new Auto shutter, and the focusing attachments for portrait cameras were the feature of their exhibit. This is specially true of the focusing attachment, which does away with the old time honored focusing cloth. Messrs. Folmer, Parker, Burkhardt and Markus were in charge of the exhibit.

The Defender Photo Supply Co. displayed their Ampere printing-out paper. Messrs. Wilmot, Brown, Kuhn, Palmer, Dodge, Daily, Woodward and Ennis had charge of the display.

Dresden Photo Paper Co., Chicago, Ill., showed some excellent work made on a Matt Albumen paper.

W. P. Buchanan exhibited photographic novelties in charge of Mr. Roger L. Kirk, who gave demonstrations on embossing card mounts.

Chas. E. Coleman demonstrated the use of his etching knives, and was materially assisted in doing so by Mrs. Coleman.

The Berlin Aniline Works were represented by Mr. F. H. Hall, the manager of the photo branch. He interested many by showing a copy of the first issue of the *New York Sun*.

Carl Ernst Co., represented by Mr. C. H. Kirschner and Abe Scheuer, showed a very fine collection of card mounts.

Jos. Di Nunzio gave demonstrations in working Angelo platinum papers and received close attention.

A. M. Collins Mfg. Co., the well-known card mount house, was represented by Messrs. Stone and Hood, who distributed samples among interested visitors.

The American Stamping & Embossing Co. showed a varied assortment of card mounts and folders. Mr. C. H. Leland looked after their interests.

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## NOTICE BOARD.

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### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

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DECATUR, ILL., Aug. 16, 1906.

*The Professional and Amateur Photographer :*

Gentlemen:—Our factory was struck by lightning on Sunday, August 5th, and a \$7,000 fire followed, burning our sky-light, which was the largest in Illinois, outside of Chicago, and nearly everything on the second floor of our large building. We carried insurance to the amount of \$4,000. In the telegraphic columns of the daily newspapers all over the country appeared an account of the fire, which stated that the plant was entirely destroyed. We have decided to write you stating the facts, asking if you will kindly insert an item in your magazine about the fire, which will help correct the damage done by the misleading

report which reached the newspapers. We sell our products through traveling agents, many of whom would naturally stop sending us their orders on reading the newspaper accounts of our plant's destruction.

We saved our many thousands of original stereoscopic negatives, also a portion of our manufacturing department, our office with its files and our big stock-room, which contained about 250,000 original stereographs and a portion of our stock of stereoscopes, thus enabling us to fill our orders without interruption. This is of interest, because as far as we can learn it is the first fire of any consequence to occur in any of the large stereograph factories, of which there are about eight in the United States.

Yours, truly,

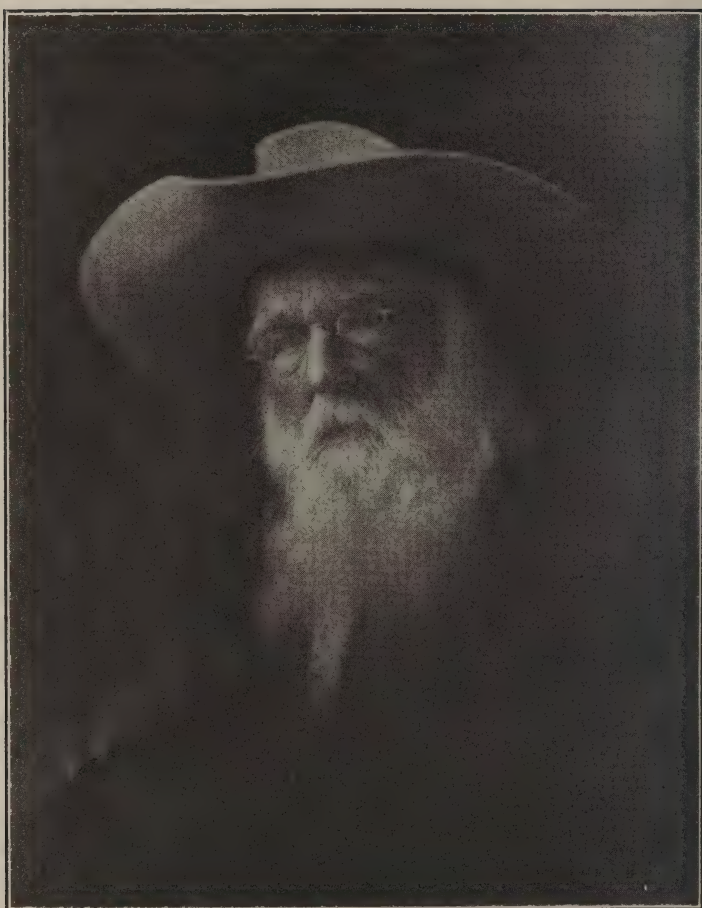
INTERNATIONAL STEREOGRAPH CO.

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In our August issue, the titles under reproduction of two photos were transferred through error in printing. Page 823 should read, "Sra. Amada Diaz de la Torra, daughter of President Diaz," and page 829 should read, "Sra. Carmen Romero Rubis de Diaz, wife of President Diaz of Mexico."

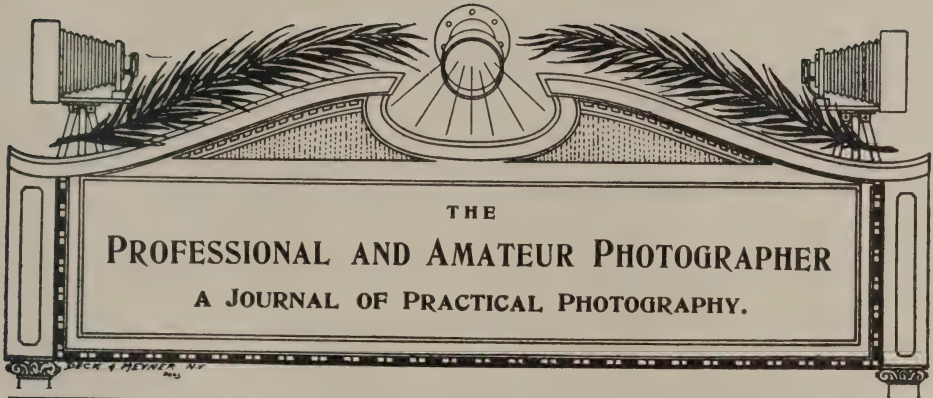
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Professional and Amateur Photographer.



CONVENTION PICTURE.

ROBINSON STUDIO, ITHACA, N. Y.



Vol. XI.

BUFFALO, OCTOBER, 1906.

No. 10

## SUGGESTIONS ON POSING.

BY FELIX RAYMER.

WE have nearly all listened to lecturers and artists of national repute advance their views on this question of posing, but as a rule the suggestions made by them are so vague that we go home little the wiser. We know that it should be our endeavor to "form curves" and "break lines" to secure the pleasing results so much desired, but these vague suggestions are similar to those made by many operators. When asked "what they work for to secure the right lighting," they say "work for the right effect." How is the beginner to know what the right effect is? So it is in telling one to "form curves" or "break lines." How is one to know what steps to take to bring about these results? Simply to tell one to do certain things without giving him a push forward in the right direction is but poor instruction.

For many years I have formed my subjects into what might be called classes, viz: men, women, children groups, and last of all, dudes, with cigarettes. Each of these classes requires different handling and posing. We all know that to be successful in making pictures we must study nature and understand nature, and an understanding of nature or "things" belonging to nature is based largely upon custom. For example, we are accustomed to look upon women differently from men. Certain things we expect from women that are not expected from men, and vice versa. This being the case, we should naturally make the pictures of the ladies differently. There are certain positions that we may make of a lady subject that would look ridiculous if made of a gentleman. This is largely due to custom.

We will suppose that it is our wish to carry out the suggestions made for several years past to "form curves" and "break lines," and that our first subject is a lady. We can make many more positions of this subject than we could of a gentleman. To break the lines,

and send them in different directions, but at the same time have them lead to a central point of attraction, is the desired end. If the subject's body is turned from the light a trifle, and the head back to the light, every line in the composition will be "broken up." If we start from the top of the head and go round the light side of the head to the neck it shows the outline in a curve, then out to the shoulder, while not a curve is not a right angle line, then down the outline of the arm is another broken line leading in another direction. Now, from the top of the head around the shadow side is a curved outline, and out the shadow shoulder and down the arm another broken line. The "interior curves" are formed by coming from the top of the head, around under the chin and out on the opposite shoulder and down the arm. This forms the letter "S" and is formed by tracing around both sides of the figure. Next comes the question of "action," of which there has been much said. Action is largely a matter of "suggestion," and is suggested by a turn of the head, more so than in any other way. To secure action, the subject's head should never set square on the shoulders, but should be "tilted" either to one side or the other. In the lady's case it will make no difference which, but in the gentleman it will, as I shall explain later on. If a different pose is wanted of the lady, have her turn the body toward the light, and the face in an opposite direction, or away from the light, and the curves and broken lines can be traced again. The idea is never to have the face and body in the same direction, but to use the neck as a pivot, and turn the body on this pivot in one direction and the head in the opposite. This breaks up all lines as shown above. To secure action in this second pose, all that is necessary is to "tilt" the head in either direction and "movement" is suggested.

Now we come to the man, and so far as pose is concerned the suggestions made for posing the lady will apply to the man, but the action is somewhat limited. If his body is turned from the light and his face back toward it, his head should be "tilted" in the same direction his body is facing, which in this case would be from the light. To tilt his head in the same direction that his face is turned would suggest action, but of a nature contrary to our ideas concerning the actions of a man. First, he would look like he was trying to "butt" into somebody's else business, and, second, it would give him a too coquettish look, which does not comport very well with a man's nature. The same holds good if his body is facing the light and his head away from it. Here his head should be "tilted" with the body, as in the former example, for to tilt it from the light would give action, but it would appear that the subject was top heavy and about to fall backwards out of the picture. The handling of babies and groups I will take up in a later article; as to the "Dude" with a cigarette, he is not worth an article.

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RODINAL, THE READY-FOR-USE DEVELOPER.

THOSE desiring a developer that can be mixed and used quickly will find the following table of service in developing with Rodinal:

Negatives.....	1 part Rodinal to 25 parts water.
Bromide Papers.....	1 part Rodinal to 70 parts water.
Gaslight Papers.....	1 part Rodinal to 20 parts water.
Lantern Slides.....	1 part Rodinal to 30 parts water.

and for "tank development" one part of Rodinal to 200 parts of water.

## PHOTOGRAPHERS' ASSOCIATION OF AMERICA.

PROCEEDINGS OF THE TWENTY-SIXTH ANNUAL CONVENTION,  
NIAGARA FALLS, N. Y., AUGUST 7 TO 10, 1906.

Continued from page 927, September Number.

Mr. Barrows: This is a question we might discuss and give our experiences on from now until tomorrow morning and it would still be unanswered. I believe it depends on the environment. By that I mean we are all placed in localities that are populated by different characters of people. I have two studios in the City of Boston, one in the suburb of Ashmont, and another in the City of Brookline which is a district of Boston, but under its own self government. It is known to be the richest city in the United States. We have 250 millionaires in our district, and yet I am sure we carry upon our books a large amount of credits each year. I am now at this convention carrying that money on my books; that a great many of our rich people can use our money at the summer resorts, while I stay at home because I have not made my collections to carry me off in the same direction they go. This money will come to me. I have been in this location three years carrying the accounts, and my reception room lady will tell you we have not lost \$100 of the aggregate amount of business in that locality for six years. Yet I have at any time no less an amount than \$3,000 upon my books during the business season. This amount of money you must call capital, but you must have good common sense to know what to do and where to place these credits. The same question that arises with Mr. Kearney arises with me every day of the week. People come to me and have sittings made. We know they are good because they please us, but that doesn't mean they are going to please our patrons. We are not the judges of what our patrons want. We may technically make the finest things represented on the boards here today, and unless our patrons are pleased in the way of express-business, they will not take those pictures, it is really the vital point of our tures. You just in your operating rooms lose sight of the technical points of the pictures, and you must be a man who will make your people love you. You must be able to treat your people in such a way that you have their confidence. They must know that you can make pic-

tures and they must know that you are going to treat them like a man. I will relate one incident that occurred in my place of business a short time ago. An airy lady stepped into the room and I walked down the aisle and met her in the same way. I can do it. I have never met a lady or gentleman since my experience as a boy when the rustling of silk skirts overcame me. When this lady came into my place of business with that air, I met her with that air. I worked with this lady half an hour before I attempted to suggest what I wanted to do with her. I was not posing her, I was not trying to get results; I was exposing plates and I wanted her to see the results that were coming from the manner I was treating her, and she holding me at a distance. As I worked along she began to warm up. My wife was in the room and I didn't want her to feel I was jollying the lady too much, but I did jolly the lady (laughter.) I have a faculty for doing that, and as I worked along—I don't know whether I have told this story or not—with this lady and I finished, I said to her finally "I believe I have made a sufficient number of plates of you this afternoon, and I hope that some of these will please you, I trust you have enjoyed yourself this afternoon while here. She said, "Mr. Barrows, I have had a bully good time." And she has brought me several customers since. She was not asked for a deposit. She has been married since, and she brought her fiance and were there for their wedding pictures and we expect to see them again (Laughter.) Now, I would say that I believe that my business may be a little different than some of the rest of you, because I am considered a "baby photographer." Nine-tenths of my business is "kid trade" as you please. This is the easiest class of trade to please your patrons with. If I always had to work for women from the age of 30 or men of equal age, I think I should want to quit the business. They are the hardest class of trade to handle. With grown people you must get that responsive expression in pictures or the pictures will not sell. If you fail, whose fault is it and who should

pay? If you cannot please your customer "well done, patron, I have tried my best, why should I charge you for that which is not good? We do as Mr. Goldinsky does. Stamp upon every one of our proofs that they must be paid for if not returned, and if we are satisfied those pictures are good and they are not returned, we do send bills and collect them. If a man had no disposition to pay, I would go for him and make him pay, but up to the time I reached that conclusion, I am easy with my patron and take my chances on the strength of my fellows. (Applause.)

Mr. Johnstone: I believe that Mr. Hearn has a few words he would like to say before we go.

President Hearn: The reception room discussion that I have listened to has been most every kind of a discussion. I believe in such things. When you allow a discussion to run right, sometimes it gets into a riot, but sometimes you get some good out of it. I think the talk we have heard today will be of great advantage to us, but there is one little thing I want to suggest to you and it is this: Take your Association manual and you will find in here a series of 34 questions that were sent around to a good many of our members. They are rather saucy questions, a good many of them, and a great many people did not answer them. Some answered saucy questions and put stars under their names so they would not be quoted. One fellow put G. T. H. after his answer. I never knew what that meant, but I had an idea that it was rather a saucy reply. I asked him if he wanted me to G. T. H., but he sent in reply to that no answer. He changed his mind. He didn't want me to go on a journey. If you will take hold of these questions and study them closely you will find the answers are very pertinent ones. I never counted the replies, but here are quite a number of people who are especially able to reply to them. In addition to that you will have replies from people who just simply said yes or no or "inadvisable" sometimes—monosyllables. It tells you briefly and tersely that those answers are yes or no, and they are educational just the same. Then there are other questions here that I wish you would take hold of more carefully. This convention was carried on more or less on the lines of these questions. It ramifies through the convention in various ways even though not answered by members. They are all pertinent to the subject of the present convention, but 25, 26, 27 questions—those three are very pertinent indeed, and you should study them out closely; and then the first question—the first few

are also very pertinent. There are a lot of good suggestions. Take these and see if you cannot adapt them to your own circumstances and conditions. By that means you will get the most good out of them. There are lots of things you can do in your business, such as working up little bits of pictures—cute, detailed little things made up in a manner that will appeal to the pretty, dainty, cute little girl. There is a sympathy between these dainty cute pictures and the dainty cute little girl. All you have to do is to get up the pictures and the little girl will buy them or send the bill to papa. Now, in these various schemes, Mr. Spellman is very clever. When I first became acquainted with him in 1899 he brought to that convention ten or twelve pictures of a society girl in those Dickens pictures. He had got next to a whole lot of nice little girls and he got his entry right into that class right away on account of those things. He took pains with them and they are a beautiful thing. If you work out a picture work out something or other—have one or two good leaders that you will sell at a discount—but have one or two little pictures, detailed, long, narrow or something effective, and have that picture justly taken care of and present it to your customer at a price that will appeal to her. It is better that these little things should be used to appeal to people than giving them a lot of stuff. I get \$12 for my little pictures like that. We can all do it.

Mr. Spellman: There has been a great deal done in our convention. There have been awfully good thoughts and suggestions made, and we go away and get nothing done. There has been one suggestion made in this convention that I think a good one and I think this association ought to take some action on it. That is the suggestion made by Mr. Holloway that those stories be written. That is something that will help our business throughout this entire land, and I don't believe it is a question for ten men to get back of, but I believe it is a question for this Association to take up. I would like to see a committee of three men, Mr. Holloway the Chairman, to work that up, and this Association vote them one thousand dollars to perfect that plan. We have the money in our treasury, and it is working capital that they want. It will pay itself after it is started.

Mr. Barrows: I am a boy who holds on to the thousand dollars because I don't approve of it. I think it is a nice visionary scheme. When you talk about advertising, and have an article written to put through the press,

Harper's Weekly wants \$1,200 a page for one issue. This association wants to get a writer to write little pamphlets to send out to our members, it would be easier, but when it comes to educating the public of this nation with the funds in the national treasury, we would bankrupt ourselves in three months. I know what I am talking about, because I have advertised for a commercial firm and I busted myself up trying to do it. I lost \$12,000. If you should try to take a scheme like this that sounds good and spend all our money and get no returns it would be a poor policy. Give me some accurate way of knowing that you will be benefited and you can have the five thousand dollars in the treasury, but if it is to start a thing where you have to have a thousand dollars to push it a little further and another thousand dollars to push it a little further, I don't agree with you. Last year there was a motion to have Mr. Cummings' lecture published and sent to our members. This was placed in the hands of the printer to be published, and when we got through and had it published, how many of you were benefited who read the journals? You had it in the journals previously. It cost the association \$300. I kicked until I was blue, but I had to pay it. Appoint the committee if you will, but put me on the committee and I will keep the money.

Mr. Johnstone: I think this is out of order at this particular time. I don't want to rush anything, but I would like to close up my part of this thing and then I will turn the meeting over to Mr. Hearn, President of this Association, and let him conduct it. I want to be relieved of any of this discussion. I believe that Mr. Lewis has something he would like to say.

Mr. Lewis: I haven't much to say. When we opened the discussion this afternoon, I thought I had a lot of good ideas. Now I know I have, because every one of you got up here and said what I was going to say and the wind is all out of my sails. Therefore I am through. But I have another thing and that is to announce the State Officers Meeting tonight in this room back here as I stated this morning during the session. The meeting will be held at 7.30 and I want every man in there who is a state officer, present or past. We are going to wind up the business. We are not going to stay all night. There will be no prosy talking. We are going to finish up quick and fast.

A Member: I propose a vote of thanks to the various gentlemen who have handled these discussions so thoroughly this afternoon, and given us so much information. We have had a splendid time

and I think there is due a vote of thanks.

Mr. Bandtel: I offer an amendment to that to particularly mention the name of Mr. Johnstone who has so well conducted this part of the program.

(Amendment accepted. Original motion as amended seconded, put to vote and carried.)

On motion the meeting adjourned until Friday morning at 9:30.

#### FIFTH SESSION, FRIDAY MORNING, AUGUST 10TH.

The meeting was called to order at 9.30, President Hearn in the chair.

President Hearn: I have the pleasure, ladies and gentlemen, of introducing to you this morning a lecturer whose time was assigned for yesterday, but as announced, it has been deferred until this morning. Many were obliged to leave last night, came to me and told me they wished it had been called for yesterday, but owing to unavoidable delay on account of the train, the lecturer was not able to be here. I take pleasure in introducing to you an ex-president of this association, a man who I rely upon greatly to help me in my work this year and who responded to me most loyally, as all officers always do to help the association along. I take great pleasure in introducing to you Clarence M. Hayes, of Detroit, Michigan. (Applause.)

Mr. Hayes: Mr. President and Brother photographers, I sacrificed my position on the programme yesterday by being an hour late, and I expected that brother Hearn would tell me he could pass the paper up until next year, or put it into the programme and let the other people read it in the magazines.

Clarence M. Hayes: A New Studio. Tenacity of purpose, patient persistence in securing the end desired and the effectual work of a tireless mind, are all commendable in themselves, and I want to now congratulate the National Society of Photographers on having a president who possesses these three elementals. He certainly has tenacity very largely developed. He could move anything. He has moved me against my repeated declination to select a topic and discuss it with you for a few moments. You can imagine the difficulty he had in accomplishing this purpose, when I tell you that I am head over heels in the building of a new studio, into which we expect to move in about sixty days.

The mere finding of a topic seemed to me to be a task, but then to discuss it intelligently with you seemed to be a herculean endeavor, of greater magnitude than was the old chore of cleaning the augen stables. My topic comes naturally from the condition in which I

am personally placed. Any one who has been an operator for 20 years has of necessity developed personal habits in his work and an individuality which make it hard for him to easily accept new methods or to greatly depart from the traditions which he has acquired and becomes a part of himself. I selected the topic, "A New Studio" because I realize that if it affects others, either going into or in a new studio, as it has affected me, it will certainly put new blood and new ambition into them that must of themselves aid in the commercial productivity of their business and improve the quality of their work. Man, the child of circumstances, is simply what his environments make him, because the mere surroundings of a man exert a tremendous, though perhaps not always understood, influence on the life and even the character. Restlessness is the promoter of advancement, the desire for a change, in ninety nine cases out of a hundred, the desire for improvement. Progress, the spirit of the age, simply spells out the moving into new studios, the reaching out for better conditions.

The photographer who does his own operating will not commercially last as long as the man who hires the operator, because if the artist sees the other man's work, he does not get into the other man's rut and suggests changes which are always improvements, or should be. The operator, or nine out of ten of them, get into a rut either in admiration for or satisfaction with their own work, and their pictures will take on a sameness which is not the imprint of individuality but rather a stereotyped carelessness. Individuality the work must have, but individuality can better be expressed through the nameless something that speaks for art about the picture, than the stereotyped pose and everlasting similar form of lighting.

The new studio with its surroundings puts the photographer into another line of thought, and he, to keep pace with the newness of surroundings, puts out a new line of samples. Who has not done so, who has moved? I believe that there is not a gallery in this country which was once a leading studio, (but from which the glory is now departed) but displays on its walls today the old time pictures; indeed, not one whose walls are not adorned with some old weather beaten crayon, some water color with a dress out of style. The majority of the customers who continue to patronize the studio can tell you just where the spots have been wiped off the frames. The accumulation of old pictures and frames should be regulated like the bad accounts, to profit and loss. A study of

the other galleries also affords a study of the other man's work. Also in the building of the new gallery we are able to receive a lot of choice, unsolicited, gratuitous, worthless advice as to its construction. Particularly were we counselled as to its furnishings from a photographic stand point. The brusque, ubiquitous frame, mount, and material gentleman blows into the studio, and after he has informed you that John, Tom and Joe have ordered five thousand of this and twenty thousand of that, and that this is the only real thing to have in your studio, you are pleased. Then when the long haired artist from Hen Creek, who makes a specialty of crayons, pastels, water colors, children's portraits, sewing machines and watch tinkering drifts in and tells you to put in a single slant, and that you are a dead one if you ever use a top light again,— you are delighted of course. Then comes the mysterious purveyor of photographs of the nobility, who dashes off a few sepias for which Pierrpont Morgan, Mrs. Jno. D. Rockefeller, Andrew Carnegie and makes Charley Schwab loosen up anywhere from eighteen hundred dollars upwards for their work, and he informs you that you should not use anything but a common window for a skylight, and a graduate turned around in the camera for a lens, you are ecstatically joyous. All of this information, while it is unsolicited, must have a bearing on you, and if sifted out will produce a modern new studio. But your cup of joy does not overflow until the gift man comes. The gift man is certainly the greatest example of transition and reincarnation of his predecessor, which God has spared to us. He begins in his humble glass washing days, in the days of his picking up silver waste and putting it into bags, and by giving to his employer that warm atmosphere which in time has its effect on the employer and he becomes the printer. From the printer to the operator is but a few steps, and from the operator to the little hole is then that his gift giving propensities of forty five gems is also but a step. It become most apparent. Sometimes it is in the life size crayon, six positions in a dozen, a photograph box, a silk handkerchief, trading stamps, cheap toys and watches for the children, etc., all of which, if carefully handled, brings to him a goodly amount of people who want that sort of thing, but as I remarked before, this is a restless, moving world, and he says to himself, the other fellow photographs a charmed circle, money comes more freely with less work. This clientele cannot be purchased with a few gew gaws and he sets



CONVENTION PICTURE.

ROBINSON STUDIO, ITHACA, N. Y.

LIBRARY  
OF THE  
UNIVERSITY OF ILLINOIS

his cunning brain to work finding out what these people want. God has given every man an appetite for something which even the wealthiest must heed; and even the degenerate, brainless class heed nothing else; he must pander to this. Fine photography and artistic skill does not always win, he thinks, so the adjunct to the new studio of to day is the sideboard and the culinary department, which while the madam or the man has been sitting as a counterpart to one of the old master's ideals, and made to believe that she is a reincarnation of the original subject—two or three little drinks, a plate of salad help her to talk as far as her little mind will allow her about the artistic prowess, of the famous and fretting gentleman who catered to her has reconsidered his gift schemes and you will note the transition is certainly interesting.

The new studio is not only well conceived as a business investment, but it is a notice to the public that improvement is the order of the age with you, as with all other progressive folk. The new studio must freshen up the old clientele who comes to you with congratulatory felicitations and prophecies for the future, but it will also draw to you another class to whom your move has said, perhaps not in words but in thought,—that you must be branching out and prospering, and to that class, prosperity like success is the best definition of itself, and to your friends everywhere it simply says "I may have been doing mighty good work, but in the new place I am going to do better" and the mere voicing of this intention is helpful in every way.

I thank you for your attention.

President Hearn: There is a desire that I have expressed on one or two occasions to permit discussions. I would like now to open up the subject and to ask you to kindly be very brief because we have quite a long programme ready this morning and we have to rush through if we expect anyone to listen to it. I would like to have any one of you ask any questions of Mr. Hayes that you wish to have any information about or that you will give any ideas on the same line as the paper read, and not on matters that are different. If there is no discussion on that paper we will go on to the next matter of instruction which has been arranged for you. I would like to have Mr. Nussbaumer read the report of the Committee on Resolutions. It is a matter that has to be presented at the present time, for various reasons, instead of later on.

Mr. Nussbaumer: Mr. President and fellow members:

Your Committee respectfully report the following:

As we look forward to the bright future in store for us all, we are reminded of the following lines by the poet:

"Tomorrow is Hope's storehouse heaped  
always,

Tomorrow is the realm of promised  
things,

A Harbor for the little boats whose  
wings

Lie listless in the dead calm of today."

Old Father Time has dealt kindly with most of us and the fickle goddess of fortune has smiled upon us, smoothing the pathway of life and permitting us to enjoy many of its pleasures and luxuries, and while the future seems to us to be filled with promise of happiness and prosperity, we cannot but feel it but eminently fitting that we should but for a few brief moments let our thoughts dwell on the past.

The hand of death has been laid upon the hand of two of this Association members since its last convention, and the frightful catastrophe that overwhelmed the beautiful city of the Golden Gate has brought desolation and ruin to other members of our fraternity. Your Committee presents the following resolutions:

Whereas, An all-wise Providence has removed from among us the fellow-member and esteemed friend, Geo. A. Ayers, and

Whereas, During his long connection with this Association he greatly endeared himself to its members. Be it

Resolved, That this Association deeply regrets his death and places itself on record as appreciating his genial good qualities and loyalty to the profession. Be it further

Resolved, That this resolution be spread upon the minutes of this meeting.

Whereas, In the death of our esteemed member, James Albert Brush, of Minneapolis, Minn., this Association loses an active and earnest worker, a genial and loyal friend, and whereas, the profession by his removal loses a conscientious, energetic craftsman, be it

Resolved, That this Association in convention assembled hereby expresses its sense of deep loss, and its sincerest sympathy with his bereaved family. Be it further

Resolved, That a copy of this resolution be transmitted to his widow.

Whereas, In the appalling disaster that has so lately befallen the beautiful city of San Francisco, laying waste its prosperity and bringing ruin and desolation to many of our craftsmen, this Association recognizes the hand of an all-wise Providence, and

Whereas, Much has been done to alleviate its material suffering and want, this Association desires to add its word of encouragement and God speed, and its sympathy with all who have suffered. Be it therefore

Resolved, That the greeting of this Association and its best wishes for the speedy rebuilding of the city and the fortunes of our craftsmen, be and hereby are extended, and that a copy of this resolution be forwarded to the Secretary of the Photographers' Relief Committee of San Francisco.

Be it resolved, That the thanks of this Association be and hereby are extended to His Honor, the Mayor of Niagara Falls, to the public press, to Mr. and Mrs. E. F. Olmsted, who served most efficiently on the entertainment committees, to our local member, Mr. Thos. Smith, for his untiring labor that this convention should be a success and for the many courtesies and kindly attentions shown to our officers and members, to the Bureau of Publicity and Conventions of that City for their cordial hospitality and entertainment during the convention now coming to a close, to Mr. H. W. Isaacs, manager of the Cataract and International Hotels, for the excellent accommodations provided the Association and for his extreme courtesy throughout the convention.

Signed by the Committee,

J. Geo. Nussbaumer.

Walter Halliday.

Wm. Koehne.

Mr. Lifshy: I move that the report be adopted.

Mr. Bowersox: I second the motion.

Put to vote and carried.

Mr. Brush: Mr. President and brother photographers, at this time words are inadequate to express our appreciation and our gratitude to you for the words of condolence and sympathy that you have extended and for the expressions of high esteem in which my father was held in this Association, and on behalf of my brothers, my mother and myself, I wish to extend to you all our heartfelt thanks for the same. (Applause.)

President Hearn: Mr. Brush was an old member of the Association. He has a son now, as you see, who is a member of the Association, and it is with deep regret that I also would state the passing of his father, Mr. Brush, of Indianapolis. I am asked to give recognition to Mr. Lewis, who has a matter to bring before the Convention.

Mr. Lewis: Year after year we have been changing our policy a little in regard to the matter of giving prizes. We have been somewhat halting between two opinions sometimes. There is no fixed policy

governing that particular feature. As a member of the Executive Board I feel the necessity of having that Board instructed by the Convention as to their wishes in the matter. When we come to our meeting to arrange for the next convention we have many things to consider and a lot of work to do. We are just five ordinary men picked out of the convention and with probably no better ideas of what should be done than five men I could pick out this morning. There are a great many questions to consider and we are very busy. We have one of vital importance. It generally takes about a day to settle it, and the time given to that we should give to other work. If we could have that settled for us it would make it very nice for the Executive Board. Therefore, I wish to present this motion:

Moved that the President of the Photographers' Association of America appoint a committee of three to take up the question of exhibits and awards, with a view to the Association adopting a permanent policy governing the same; said committee to report at the next Annual Convention at Dayton, Ohio.

Mr. Bowersox: I second the motion.

Mr. Lewis: The decision of this committee will be presented at the meeting of the Association at Dayton. You will decide the matter of prizes and Dayton's convention will be held the same as this and several previous years where the Executive Board will have to decide what to do about the prize question, but after Dayton's convention the further meetings will be regulated by the Association regarding the question of prizes or any questions.

(Motion put to vote and carried.)

President Hearn: I appoint on this committee Mr. Lively of Tennessee, Mr. Spellman of Detroit and Mr. Hoyt of New York. There are several other matters to be brought up. I have promised recognition of a matter that is very important to photographers, but which is not upon the program. The gentleman will only take a few minutes. He will present the matter. I have the pleasure of introducing to you James I Coles, Secretary of the Postal Progress League.

Mr. Coles: Mr. Chairman and gentlemen of the Photographers' Association: I think there are no classes of people in this country who are more vitally interested in the extended and cheap parcels post than the photographer. In your business you penetrate to the uttermost portions of the country, and with you you take your cameras and your suit cases. If you were in Europe, if you were in France today, the French postoffice would carry your parcels up to 22 pounds for a quar-

ter of a dollar anywhere throughout France. In Germany the German government would take your 11-pound package and would carry it 46 miles for six cents; and throughout the combined area of Germany and Austria for 12 cents. The Swiss government would carry an 11-pound package anywhere through Switzerland from Geneva to the very highest Alps for eight cents; they would carry a 44-pound package for 33 cents. What is the condition with us in this country? Bear in mind that the modern postoffice with the system of uniform rates regardless of distance or the volume of business or the kind of matter transported, was the creation of the first free Congress of the United States, the creation we could almost say of Lincoln, because it came into being the same date he issued his Emancipation Proclamation, and I think sometimes that this great postoffice is characteristic with its equality of rights and equality of privileges of our freedom and liberty. (Applause.) There is no discrimination within the limits of the postoffice. The very poorest citizen located in the uttermost spots of this republic can secure his supplies and send his material to the limits of the postoffice as cheaply as the biggest trust in the biggest city in the country. Now it is an interesting fact that the first free Congress of the United States that established the modern postoffice also issued and introduced the handling of merchandise by the postoffice. That is indeed only in small eight-ounce parcels and it is confined to a very few specific articles. Then in 1872 all kinds of merchandise were permitted. Then in 1874 were established four pounds parcels post in this country, carrying merchandise at eight cents a pound, and for the time was the best parcels post that this world knew. What is the condition of this parcels post today? It is still limited to four pounds, and you pay eight cents a pound on some classes of merchandise and 16 cents a pound on others, and the distinction is so close between these two classes of merchandise that it is next to impossible to tell which should be which; for instance, you send out this previous legislation on third and fourth-class mail matter on behalf of the later bill No. 4549, which provides for classification of fourth-class mail matter at eight cents a pound; that is admitted by the postoffice department and sent through the mails at 16 cents a pound; but you can send these documents for eight cents a pound. Again, under present conditions, you can send plants or bulbs or seeds for planting for eight cents a pound, but be mighty careful that you don't eat them, because if you do then you are bound to pay the

government 16 cents a pound for them. That is the condition of things in this country today. When we presented to the Congress of the United States two years ago this little bill for the consolidation of third and fourth-class mail matter, the Hon. Jesse Overstreet, Chairman of the House Postal Committee, absolutely refused even to consider it—this proposition that has been demanded of the United States Congress for more than twenty years. Now, who are opposed to it? When John Wannamaker was Postmaster General of this country he said there were just four reasons, four obstacles to the establishment of extended parcels post in this country. The United States Express Company, the American Express Company, the Adams Express Company and the Wells Fargo Express Company. (Laughter and applause.) And, gentlemen, I think if you had been with me at Washington last winter and you had met the Chairman of the House Postal Committee, I think you would have said that he was working in the interest of the Wells Fargo and Adams and United States Express Companies, instead of in your interests. (Applause.) And now, gentlemen, there are some elections coming on and I want to have your action here to have some effect, and therefore I have prepared two resolutions which I hope when I have finished and when you have debated them, they will be unanimously passed. These are the resolutions:

Resolved, That the voters of the United States are hereby respectfully requested to join in the election of a United States Congress this fall pledged to make the United States Parcels Post the best, the most extended and the cheapest parcels service in the world.

Resolved, That the voters of the United States are hereby respectfully requested to defeat the election to Congress this fall of all candidates who fail to openly declare themselves in favor of the immediate enactment into law of House of Representatives Resolution 4549, providing for the consolidation of 3rd and 4th-class mail matter at the 3rd-class rate, 1c. per each 2 ounces as demanded by the Postoffice Department. (Applause.)

These two resolutions I submit for your consideration. And right here I want to say that this is but the very beginning of the movement. We want something a great deal better than that. We want at least the parcels post so that three-ounce parcels shall be carried for a cent, and one-pound parcels up to and including 11-pound parcels for 25 cents. That same bill also provides that merchandise shall be insured. Now, I want to tell you our experience down at Washington this win-

ter in reference to insurance on merchandise. Every postoffice department in this whole world over, at least every department in Europe, insures merchandise today. The Swiss postoffice also insures that there shall be no delay in handling the mail matter, and with the very cheap rates it insures you against delay and it insures parcels up to their full value. It is not so here. Let me tell you what Jesse Overstreet and some other members of the House Committee did this last winter. I met the Assistant Postmaster General at Washington and he said: "Mr. Coles, I think we are going to have something done that will please you. We have secured an amendment to the postal appropriation bill providing for a little appropriation of five thousand dollars for the insurance of registered foreign mail matter." The Senate Committee accepted that proposition and it was placed on the appropriation bill. When it came up in conference three men from the House of Representatives were on hand, the Hon. Jesse Overstreet of Indianapolis, John J. Cornell of Atlantic City, who is said to represent the Pennsylvania Railroad in Congress (applause), and John Moon. I don't think Mr. Moon had much to do with it because the Democrats haven't much to do with Congress anyhow, but the two Republicans on that conference committee had that little bit of an appropriation cut out because it inaugurated the insurance of merchandise and for no other reason. Under the present condition of things you pay eight cents for the registration of your parcel, and that is nothing more or less than an insurance premium, but when you go to the Hon. Jesse Overstreet to provide an indemnity to pay the loss of anything that is registered, he refuses to do it. Last year this government received \$240,000 on foreign registration, and when we go to our friend Mr. Overstreet and ask him to appropriate \$5,000 out of that fund to pay the losses on any of that matter that fails to reach the parties, he threw that bill overboard. I cannot conceive of anything more petty, more mean, more contemptible than that action of the Chairman of the House Postal Committee. (Applause.) I hope that you will do all that lies in your power to bury that man so deep that he will never rise again. I will promise the aid of the National Grange, the aid of the Federation of Labor in securing his defeat and defeat of every other man in this country who fails to follow the lead of the National Administration in demanding that this country shall at least take some steps to provide for this country an adequate parcels post. (Applause.) Mr. Chairman and gentlemen, I don't know how it seems to

you, but to my mind the postoffice is the very citadel of American liberty, it is the very hope of American industry, and it is because I have that conviction so deep in my mind, that I have taken up the work of secretary of this league and am starting out on a tour to-day throughout the West to arouse the people to an interest in this wonderful postoffice. The day is coming, gentlemen, when this postoffice is going to do some very good work for you. Mr. Overstreet opposed this, though, because he said it would enable the great merchants in Chicago to drive the smaller men out of business. What is being done under the present conditions? This thing happened a little while ago in Iowa in the city of Des Moines. There was a barb wire industry driven from that city and compelled to go to Chicago because the freight rates of Chicago were not much more than they were from Des Moines to the same customers. It is this discrimination in favor of the strong as against the weak, or the big places against the small places that is depopulating your counties of New York today and that is causing distress and discontent throughout the length and breadth of this country, and to solve this mighty transport problem I ask you could anything be fairer, at once more just and more helpful, than this working postoffice with its uniform rates, regardless of distance and regardless of the stuff carried? You have today one kind of merchandise in this country that has the biggest parcels service in the world—the magazine publications. For twenty years that class of merchandise was sent throughout this country at one cent a pound. It is the biggest kind of object lesson of the kind of parcels post we are to have. (Applause.)

Mr. Wilson: When I get through I want the privilege of shaking this gentleman's hand. I don't believe in bringing politics into a body of this kind. At the same time this convention having been as successful as it has, should do something practical for the photographer. Competition is the life of trade, and legitimate competition is always to be desired. I came here with a memorandum. I said to my room-mate this morning that we should do something practical, something that benefited the photographer, and here is the very thing. We are particularly interested in this. As you know, within a few months we were notified by various paper companies that we would have to pay the expressage, that the rates had been doubled as it were, that they have to pay the full amount without the reduction—the parcels post that was partially conducted by the express companies for the United States Government, above all

others are the ones who can institute the competition and compel these trusts, as they are termed, to compete, and as you will recognize today they do compete with the government. Anybody who has had our experience realizes that today United States mail service is not only more certain, but quite as safe and far more safer than the service rendered by these personally governed affairs. I think it is most wise that we not only endorse these resolutions as a body, but that we take it upon ourselves, each and every one of us, to follow up and to work for the consummation of the resolutions. I am from a country where they are all Democrats, and I am proud to hear this gentleman say that the Democrats are not at fault. (Laughter.) We should adopt the resolutions and make every effort in the world. We will gain then a rebate in cost that will more than pay within a year's time the expenses of each and every man connected with this Association, and it does not matter how fine a trip he has or how far he goes. I move that the resolutions as presented be adopted, and that every member within hearing of my voice or in connection with this Association will work for the consummation of this project. (Applause.)

Mr. Bandtel: The Postoffice Department of the United States is one of the servants of the American people that is of greatest importance to us, and there are none in the United States who are more interested in the effectiveness of the Postoffice Department than the photographers of America. We want papers sent to us, we want materials sent to us, and if we can have it sent to us by the Postoffice Department instead of by the more expensive express companies, if we can have our pictures sent to our customers by the Postoffice Department for less money than by the express companies, I don't see who is more interested in the effectiveness of the Postoffice Department than we photographers. I heartily second the adoption of these resolutions. (Applause.)

(Put to vote and carried.)

Mr. Wilson: In the country I come from we don't have the four reasons, but we have the fifth; we have the Southern Express, and if you don't want to deal with them you can stay home and keep your stuff; we have but one; and as I say, under the new suggested arrangement we can send a larger parcel, which is of great interest to the photographer.

Mr. Coles: I want to thank you most heartily for the great support you are giving me in the campaign I am just entering. I leave you to go to Buffalo, and on the 20th I shall speak to the Society of American Florists, then I pass down

through Ohio and Michigan into the West and strike home at the battle ground of this movement. You speak of competition. The publishers of this country today can send up their merchandise magazines and newspapers anywhere east or west of the Ohio-Pennsylvania state line, ten pounds for ten cents, one cent a pound for heavier parcels. That is what is coming to you on your merchandise under this bill.

President Hearn: This is a peculiar program this morning and you will excuse the peculiar way things are being managed. There is one little thing that is particularly important to us in the practice of our profession, a new wrinkle, by E. B. Core, the next President of the Association.

Mr. Core: Mr. President, ladies and gentlemen, this is a very gratifying occasion to me. There have been so many good things said that I feel that I cannot enlarge on that, and perhaps I can add a little something to the practical side. The other day my wife came to me and said: "I understand you are going to talk at the Convention?" I said: "Yes." She said: "Well, what made you do it?" I said: "Oh, I don't mind that," and she said: "Well, I don't doubt your willingness, but I doubt your ability." (Laughter.) She said: "Who chose your subject?" I said: "Well, I don't know that I can say that I chose it, and still I perhaps passed on it." "Well," she said; "you will perhaps have trouble, won't you?" I said: "No, I don't think so. All you have to do is get full of your subject and you will do all right." She said: "I don't like your title." I said: "The title is good, 'A Little Wrinkle.'" She said: "Yes, I can look at you and see you are full of them, but I don't think I would talk about it." (Laughter.) Now, this little wrinkle that I am going to talk about is the method of changing a face in a group; in other words, transplanting. My friend Holden defined transplanting as graft, and while it may be suppressed in Philadelphia, Pennsylvania, we are still practicing some of it in New York. (Applause.) And now I have here examples not of the good work you will do yourselves, but merely an idea by which you can see what can be done. I don't mean that it is new, I don't mean that it is absolutely original; but as far as I know it is original with us. It consists in having two negatives, that each embody qualities of expression or perhaps position, and in a group more particularly, and combining them into one negative which produces the best qualities of both. It is a very simple matter of making a transparency from the two negatives, printing them or arranging them so that the feature desired in one is left

to print in the transparency and protecting the one which you wish blotted out, supplanting the best feature of the other negative. We do it in this manner: You will notice these two plates I hold up here represent two sections of one piece of paper cut out as you see. You perhaps will form a better method of your own, but in our practice we put this on an 8x10 plate, usually nesting the first one in the corner—we use the regular non-halation plate for reasons that are obvious, and we fix it at the first thing; in the dark we put the plate that will receive the transparency image right directly over the first negative which should occupy the position desired in the resulting negatives. The next plate place it in the corner of the frame. The 8x10 plate is used in order to give you a chance to make the next plate conform to whatever position you wish the figure that you are going to replace to occupy. You go into the dark, you take and make your first impression, you take that out of the other plate and make the other. The result is that you have a transparency that embodies the features of both negatives and from that transparency you make your resulting negative, and the retoucher finishes the rest. That is not shown for quality or anything of that kind. If anyone wants to see the resulting negative they can also see that. I thank you for your courtesy.

Mr. Strong. Have any trouble in getting the two together so that no line will show?

Mr. Core: There will be a line show, likely, but that we don't particularly care about, as in the resulting negative that can be easily eradicated with the scraper or other retouching mediums. There is one thing I would like to say, and it is the echo of the sentiment expressed several times in this meeting, that is about your business all coming in the front door. So many of our photographic showcases look like a clearance sale of cobwebs. (Laughter.)

Another thing is, don't give the broom and scrub brush absent treatment. (Laughter and applause.)

Mr. Brenner: I wish to move you that we vote Mr. Core a vote of thanks for his suggestion. (Seconded by several and unanimously carried.)

President Hearn: I will have it arranged so that these two negatives—the negative and transparency will be seen after the Convention is over, out in the other room or in this room, after there is “nothing doing.” I would like to make a request and a statement. The request is that if anyone is aware at any time during the course of the coming year of anyone advertising the fact that they have

received salon honors at this convention who are not in the official list, which will be issued to the magazines, that they will kindly notify me of that fact. In connection with that I wish to say that there have been several ribbons hung on exhibits taken off from those exhibits. They should have stayed there on the pictures. The parties themselves who receive that honor have no knowledge of it. Report is being brought into me right along, first one and then another. It is highly discreditable and disgraceful that we have among us anyone who would do such a thing. (Applause.) In connection with that I will tell you I am not yet able to announce the names of the salon. There is no dispute about anything at all except we must know whether the people are eligible according to the rules, that the pictures have not been exhibited, and that their dues are paid. We have no question at all in regard to the honor of these gentlemen, but the only thing is the fact that they may have made a mistake. If so, it is unfortunate. It calls forth the fact that the dues must be paid at the time of this convention, to be eligible. It also calls forth the matter that the pictures have been made since the last convention. We are waiting for telegrams to try and find out and clear up the situation.

Mr. Bandtel: What I am about to suggest may seem unkind, but I don't think it is more unkind to the thief than his action toward the person from whom he steals. I would suggest that if it is found that any photographer in this country is advertising the fact that he received the honors of the salon of this year, and it is not true, that that photographer be exposed through the photographic magazines in this country.

President Hearn: That is covered in my request. If the name is given to me I will see that it is made public; I do not care who it strikes. (Applause.)

Mr. Vandeverter: I would like to state that two pictures have been removed from the hall by someone otherwise than the owner, and I trust it has been done by someone outside of our Association.

President Hearn: I will state for the gentleman's information that there are two exhibits in here that I have the order for. You were not accessible.

Mr. Vandeverter: I have a complaint from the owner that two of his pictures have been removed.

Mr. Lifshy: While placing the pictures on one space I was compelled to spread the other pictures through the room. If the party who misses the pictures will look around the room he may find them. It was impossible to keep all the pictures



CONVENTION PICTURE.

BY MISS HOUSH, SALEM, ILL.



together; therefore we had to place them wherever we could.

President Hearn: Mr. Lifshy at my request created a salon on the wall by removing some of the pictures to such place as he could find. It is possible these pictures are moved. If he will speak to Mr. Lifshy he might be able to find them.

Mr. Barrows: I move that any person having appropriated to his own name any honors from this Association not authorized by this Association shall be expelled from membership, never again to be reinstated. (Applause.)

(Seconded.)

Mr. Wilson (Ga.): It may be unnecessary, but in considering that motion there may be some question as to what constitutes usurping honors which don't belong to you. I would suggest that it might be well to have an advisory committee or prize committee, with proper and correct information, that one man or one company may not be lauded above all others when he is entitled to the same honor. (Motion put to vote and carried.)

President Hearn: I have the pleasure, ladies and gentlemen, of bringing to your attention a matter that is of great importance to us all. There is not a photographer today who is doing business but what the one thing of his life is what to show in changing his showcase,—what he should do and do it right. If he was possessed of the ability of acquiring intuition of what is right he might be in a state of knowing what to do at the right time. Very few of us have acquired that. But we will see if we cannot acquire some information from Mr. Milton Waide on this subject.

Mr. Waide: Mr. President, Ladies and Gentlemen: There is an old saying that the best things come last. I have been shoved around a little bit; I have my doubts though that that saying will hold good in this case.

I have long wondered why the average photographer gave so little attention to his street show-case. It is surprising that he has not better realized its money making, and its money losing power. Not so surprising either, when the fact is recognized that the nature of art work and the personality of the worker causes the artist in particular to be acknowledged generally as a poor business man. It is a fact that the appearance and condition of the photographer's street show-case constitute one of the most important factors in his business.

One time out west, I called upon a photographer, whom I had long known, and to my question, "How is business?" he replied, "Well, it is not as good as it ought to be, by any means, and I don't

know why. I have done everything I can think of to boom the business, and it is the busy season too." I had already found out one thing he did not do, and which was likely the most needed of all. I had noticed upon coming up the stairs that his show-case at the street, as well as those in the hall-way, were full of dirt, cob-webs, stained pictures, and altogether it appeared as though the cases had not been changed for months. Now, that man was apparently a capable photographer, and his studio looked fairly attractive; he was a hard worker, a very energetic man, but how in the world he could expect patrons, (with such standing advertisements for poor work, at his door), I am sure I do not know. The photographer who pays not sufficient attention to his show-cases must be anything but far sighted, for he has but to look around him to see merchants everywhere active in frequent change, and artistic dressing of window displays. Even in the smaller towns, store-keepers realize the value of changing their windows frequently, while the photographer next door, once in six months, has the spirit move him to activity. There is a reason, which is likely to be advanced by the photographer in a small town for the infrequency of change in his show-case, he is likely doing all of his own photography unaided, and he often intends to get out a new display, but because of lack of time, he puts it off until months have elapsed. I am sure he does not realize the great loss he has suffered by so doing, or he would change that show-case regularly, and often, if he had to stay up much of the night, for several nights, so to do. The show-case is the one business bringer for the photographer. It not only points his name and location to the public, but proves his ability to give them value received for their money. Now, if the pictures are not up-to-date, and in presentable shape, the discriminating public taking them as his best products, will likely think them but poor value received.

One of the first requisites to success, in any business of to-day, is novelty. Humanity everywhere demands it, and seeks for it. Where it is not found, the universal opinion is that a produce is commonplace, ordinary, and uninteresting. The photographic public demands novelty to attract it, just as much as do patrons of department stores, or of any other kinds of business. To make money, by photography, in this present day, the first requisite is that you have something novel to offer, or a so-called hobby to ride. If you can have both, it is all the better. If possible, have some

idea or plan that is different from the average, and then show something that will sell. The contents of your case must not only attract, but tempt the public to buy. It is really a very fine line for the photographer to draw, in his endeavor to fill his show-case with individual ideas, and include only those which will sell; and yet that is what he must be able to do. Not merely the attracting of attention should be his aim, but more than that, it means that the food of his selling argument, freed from the husks and shell until it is ready for certain and profitable digestion by his public—is the vital element in successful show-case advertising for the photographer.

Then you must back up your claim to novelty by that of merit. I do not mean by merit, unnecessarily high-art; for the average public has been taught but little of art; it follows only impression. I mean the merit that with the average public stamps you as outside of the common-place. Both novelty and merit is as necessary today in photography as in any other kind of business. Neither will suffice alone. If you offer but novelty, without merit, you will only prosper until your public finds you out. If you have but merit and nothing particularly novel to offer, you can succeed only until the fellow with novelty comes along, when the fickle public will leave you for the other chap with his newer ideas. But, if you have ideas which are novel, and get them before your public in the most attractive way, backing them up by real merit in each production, you will surely prosper, and in any community. The very one place to test the value of these two factors, novelty and merit, as money getting powers, is right in your show-case at your door. If you will only realize it, you have unlimited opportunity to introduce abundance of novelty and merit right there, more valuable in an advertising way than newspaper, circular, letter, or any other kind of advertising, and the cost to you is by far less than any other method to be devised; yet, I repeat, I have always wondered why the photographer does not realize this fact; why he should be satisfied to, once in a long period of time, fill his show-case as full as he can cram it, usually, with all kinds of photographic products—leaving them there until no one in his town cares to stop and look at his collection. How can such a photographer expect to make money? Maybe he has not the energy. Every day you will stumble over a man who wants his butter without doing any of the churning, and there are some of you who cannot afford to pay others to do it for you. In every club, fraternity, or organiza-

tion, you will find the hard work usually done by a few. Anyone would rather be a leader than a non-entity, but it is really the capacity for work that proves who is going to be the leader.

Now, after determining the nature of your novelty, the first requisite is to insure inspection of your exhibit by your towns-people, and not only a casual and occasional glance, but by frequent change, novelty, and attractive merit, to keep the public mind on the qui-vive of expectancy; and when this condition is once established, to never disappoint. You can really make of your show-case such a great attraction that humanity will walk much out of its way to see what Smith's case contains today, knowing that whatever he has therein is sure to be novel and meritorious. Now, how accomplish this desideratum! There are various ways. Once out West, I had been told by several, who knew what they were talking about, that my display case should be changed. Like many of us often do, I had put it off and never seemed to find the time, or have the inclination to prepare a new lot of samples. Someone said, "Waide, there is a picture right there on your desk that is good enough alone to attract attention; why don't you put that in your case and take the old ones out?" He said "That change would do for a week any way." The idea sounded good, and I tried it. I ripped off the old back-ground covering, placed over the back-board a piece of brown felt, and in the centre I placed that one sepia picture, framed with a small brown moulding. I put the picture exactly in the centre, cleaned the glass, placed a small card, with my name, underneath the portrait, and called the case finished. It was certainly a novelty for me. I had heretofore just about as many prints in the case as I could cram, and sometimes worried, when after placing my supply of samples on the case back-board, I found I was one short to fill out a certain corner, and had to find, or print a picture to fill in.

Now, it seemed to me that everybody in the town looked carefully at that picture, and read my little card, during the one week. A friend suggested that hereafter the case might contain the following announcement. "Every Saturday this case will contain a new portrait of some prominent person." I thought the suggestion good, and I tried that. It worked fine. I kept my promise on that announcement card to the very letter, except that some of the subjects whose pictures appeared were not really very prominent; however, that did not hurt, for if they saw their pictures there above that announcement card, they thought

they were prominent, and I had the great satisfaction of knowing I was, in that town, creating a lot of popular individuals who willingly paid me for their popularity. Each and every Saturday, and, during the week as well, people would go out of their way to have a look at that case, and ascertain the identity of the individual honored; and it was considered an honor too. It made good business, and is worth your trial. Another idea, and several men will tell you they are using it successfully, is to once in a while put out a show-case containing a few dainty bills of portraiture, in small and appropriate frames, little heads and figures, each a veritable gem of tonal-attractiveness in its ensemble; no large or coarse element to mar or make incongruous the general effect of this case, which will surely receive the stamp of merit from the public. After a time, and before the people are tired of this display, make a complete change and effect by using only larger portraits, no small ones at all, with a different color tone back-ground than the preceding. Do not crowd the case; I should say three or four large size pictures, with or without frames; but make the entire case in harmonious tones. If black prints are shown, use gray or black small moulding frames, with some gray toned background. Several shades of gray may enter into the color scheme, but the entire effect must be one of harmony. If the pictures are in sepia, frame your samples in a harmonizing tone of brown, and select for the back-ground a material of similar tone. There is one thing you must remember, and that is, that unless you want to starve practically, you must know that your show-case is not merely to be a receptacle for things that you think artistic; it may be made quite attractive to an artistic community, but it must contain things that they will want to pay you their good money for. Your show-case is your advertising; and maximum results from advertising can never come from mere "Art" skill, no matter how great; I should say there are six elements to be observed, relative to the photographer's show-case, as a money bringer. They are cleanliness, novelty, merit, harmony of color, lack of over-crowding, frequent change. The last, (frequent change), I consider of great importance. So far, my comment has been general. I realize that local conditions demand attention. I would not, however, deviate from my plea to the public everywhere, for "novelty" and "merit"! It is a question of local opinion as to what in each particular case is novel and is meritorious. The photographer must exercise his best judgment as to what novelty and what ideal of

merit his patrons will recognize, and pay for. The small town photographer's patrons may not be enough ultra-artistic to rave over the things that the Fifth Avenue clientele will praise and buy. His public may want a semi-polish, and it may prefer other tones to the engraving black, or artistic sepia, but if he wishes to get the greatest possible business value from his show-case at the door, I believe that he must religiously use the elements, which I repeat: Cleanliness, novelty, merit, harmony, lack of over-crowding and frequent change. If he will strictly adhere to these in his show-case displays, his business, in any community whatever, will double itself in a reasonable time. This fact has been proven, and there are quite a few photographers who will likewise testify. There is one thing you must remember; it takes thought, time and energy, quite a bit of energy, to attend properly to your show-case, particularly if you are in the smaller town, and have to do the most of your work unaided. If you want to get all the advertising possible out of your show-case, you will just have to throw off your coat, grit your teeth, and get to work, and not sit around and wonder why business does not come in to you, when there are so many people in your town who ought to have their pictures made. They do not think so, because you do not show them things to appeal, or present these things in the manner that will bring the money from out of their pocket. If you want a business worth your while, go at your show-case; and do not do like the chap who went out West during the gold fever, and after staking out a claim, underneath of which was a rich vein of the metal, laid himself down under a tree, and said, with a sorrowful sigh, "Gosh, there is lots of good money down there, but just think of the dirt what has to be taken away to get it."

I wish to present a few opinions from eminent photographers before making my illustrations in show-case dressing.

Mr. B. J. Falk said to me, in a recent conversation, "There is one surprising fact I have noticed, relative to the show-cases of Photographers, and in those of both the small and large towns. Even the pretentious and well known men often exhibit the same failing; that is, that among the many really magnificent specimens of Photography, shown in the case, one or two of the exactly opposite variety will often be found. One miserable, inartistic thing will be there to spoil the whole display, and eliminate all the good effect of the others. Why is it?" I was unable to answer the query, but I knew he stated a fact. Better by far, that you show only one or two good

examples of ability than while attempting to cram your case, one bad sample is slipped in, to demoralize the whole result.

Mr. Gessford of New York, recently told me that his greatest essential to success, he found to be, a well kept, prominently placed, good sized street show-case. He said, "The Merchant spends thousands on his window displays, while the Photographer can tell his little interesting story every day, and at small comparative cost, by his show-cases at the door, and those filling the entire vestibule brought thousands of dollars in transient trade alone, and without additional inducement; after moving to his Fifth Ave., location, only a small case among the signs of other tenants was possible, and it made transient trade rare, and inducements were necessary to get business." He said that, in his opinion, a well kept, prominent show-case will pay all the running expenses of a studio, and he would be willing to pay one thousand dollars more rental yearly, in his present location, for show-cases like those he had before in Union Square.

Mr. Garo, of Boston, said to me,— "Waide, in my judgment, no show-case should ever contain more than three or four pictures at the most, and in most cases, one is plenty." "The question is whether you wish to show quantity or quality; yet, he said, I have seen some successful men put about two hundred photographs in their cases. I think there are some localities which will stand this, but unusually it is, in my opinion, unwise. One good picture will be carefully examined, and cause frequent consideration by the public, if a change is often made."

Mr. Vandeventer of Decatur, Illinois, when I asked him for an idea on the subject, said: "My advice to the Photographer is to use plenty of water and brass polish, for I find in going about the country a lack of these in many show-cases." Mr. Van Deventer evidently presumes that most of us have fine metal show-cases. His suggestion is good, however, very good.

Mr. Talbot of Schenectady, N. Y., believes that: "The productions of photographers look too much alike; that is,

the public is not able to distinguish between fine and ordinary photographs, as it has not made art a study, therefore you should try to show them a difference from the other fellow; make your work look different, and your case different than his." He said "Your show-case is at your door before you arrive in the morning, and after you leave at night, for those to see it who will. If everyone is showing sepia, I think I would show black—or white sketchy grounds, anything to be different. You must strike the public eye with force, to create an impression, otherwise Smiths', Jones' and Browns' products are all as one, in the mind of the dear public—with the odds strongly in favor of the cheapest man."

Mr. George, of Springfield, Ill., has a large case of oxidized bronze, with plate glass and two display boards to fit the case, so that one can be changed while the other is in position. He says, "I make frequent change and with each change is an entire variation in style of picture shown. I think the show-case the best advertising medium we have at our command."

Mr. Morris Burke Parkinson, of Boston, advises as follows: "Do not put forty photographs in one case. It would look better with six. I saw, last spring, in Washington, D. C., such crowded cases that the prints overlapped each other, and in one display a picture was cut into a distorted shape so as to squeeze it into a certain space." He said "I think the proprietor should keep a small book, in which he should jot down the numbers of the negatives of show-case quality. I am guilty though," he says, "for I have always intended to do this." You know, "Hell is paved with good intentions." My reception roomist says to me, "We must change the case. What shall we put in?" If there is one thing that will make your mind a blank—empty blank, it is that question. You know you have made some worthy efforts, but what and where are they? Now, if you have that little book, your face would brighten, and you'd say,— "That beats a good intention." Verily, our business heaven on earth is paved with just such little things as that; not merely thought of and intended, but done!"

#### MENDING THE CAMERA BELLows.

DISSOLVE bottle india rubber (by cutting it into shreds, about the thickness of a broom straw, and about three inches in length) in carbon disulphide of chloroform, shaking the bottle until dissolved. Add the rubber slowly and dissolve each addition before adding more. When the desired consistency is obtained, brush over the bellows with a fine paint brush.

## POINTLETS AND TIPPLETS SUNG TO RAGTIME.

BY YOUR UNCLE KRIS.

IF such a thing should occur, that two of your lady friends have a falling out, just ask his name.

# # #

Whenever a fellow has to get up and cook his own breakfast mornings, whilst his dearest darling snoozes away the hours, he is likely to wonder "what is home without a mother."

# # #

All the wise men we know have become wiser by having profited by the action of a fool.

# # #

When a man has a "hot time" he has to burn considerable money to do it.

# # #

A man may talk very independently, but, after all, to accomplish any very great success he must say what pleases other people and not himself.

# # #

What a happy fellow Adam must have been. Eve could not ask if she was the first woman he ever loved.

# # #

There is one thing a newly made bride can make her husband eat, and it matters not how it is served,—his own words.

# # #

One reason time passes so slowly for the wealthy is that they never have to buy anything on the installment plan.

# # #

'Tis not the man that faces a crowd of men and says, "in that crowd there is some one that is a liar and a rascal," that is the courageous man. The man of courage and honesty of purpose will go to that "some one" *personally* and say what he has to say.

# # #

When a man tells you something that some one said of you, but adds that his informer asked that his name be not mentioned, you may rest assured there is a lie out somewhere. It rests between your informer, or his informer. When a *man* tells the *truth*, he is *proud* to have his name connected with it.

# # #

When a woman returns from church disappointed in the sermon, ask her whose hat it was that cost more than hers.

Many a good man has been sunk and everlasting damned on the rocks of "I can't go, for I have nothing to wear." Who threw the rocks, man or woman? Further deponent sayeth not.

# # #

The people of Africa are certainly not vegetarians, as we understand there is a great cry over there for more missionaries.

# # #

A persistent couple can patch up their old quarrels until they are almost new.

# # #

Young man, if you want to get rich quick, get a patent on some new style corset. There's money in it.

# # #

A canner can can, but he can not can a can, can he?

# # #

Imagination has caused more stomach aches than all the green apples in christendom will.

# # #

There is a difference in being laughed at for saying things and having the things you say laughed at.

# # #

When you see a man with a red nose you may know it was not water colored.

# # #

A Tip in Etiquette: "When calling, do not blow your tea to cool it." Fan it with your hat.

# # #

Bird seed if planted will not raise birds, but tomato seed will raise chickens.

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#### BORAX.

EVERY year the demonstrators at the conventions tell the "boys" not to be afraid to use borax in their toning baths. But hardly a month passes but we receive prints from photographers wanting to know why they are "all bleached out in the dress." Needless to say these pictures are usually of ladies or children dressed in white draperies, and owing to their having been toned in an acid gold bath the draperies have lost all the detail that the operator may have taken great pains to secure in his negative. The borax softens the whites, and preserves the soft detail we admire so much. We have seen negatives that in our opinion should produce beautiful prints, showing warm graduation of tone, but in which we were much disappointed when the prints were shown us. It is too often the case that the printer is afraid to use *borax* and hold all of these little tones.



CONVENTION PICTURE.

BY MISS HOUSH, SALEM, ILL.

LIBRARY  
OF THE  
UNIVERSITY OF ILLINOIS

## SIMPLE WET PLATE WORK

FOR DRY-PLATE PHOTOGRAPHERS AND PHOTO-ENGRAVERS.

THE suggestion that he "worked the wet plate process" is considered the hallmark of photographic old fogeydom, and there must be a very large proportion of our readers to whom the term "wet plate" only conveys a very faint idea of that once popular process. The wet plate is still used very extensively in process work, and we know at least two amateurs who habitually employ it for slide making. It is not particularly difficult, and is certainly very fascinating, both in its different processes and in the feeling of workmanlike pride in the product, which is far more the outcome of the photographer's personal skill than is the negative or slide made on a commercial plate.

The process is "good practice," both for the lesson of absolute cleanliness it enforces, and for the familiarity with the production of the sensitive plate which it imparts. It is very cheap, calls for no toiling in deep ruby gloom, and yields excellent slides.

So different is the wet plate process from anything in modern dry plate work, that it will perhaps be best to start by giving a sketch of the operations in order, which may thus be set forth. Glass is cleaned, coated with a mixture of white of egg and water and dried. When required, a piece is held by one corner and collodion poured over it. As soon as the collodion is tacky, which will be in a minute or two, the plate is immersed in a solution of silver nitrate for a few minutes, is taken out, exposed and developed while still wet, the development being carried out, not in a dish, but while the plate is held in the hand. It is then fixed in hypo, washed, dried and varnished. It is quite possible to have a finished dried and varnished wet plate negative, ready to print, within very much less than an hour of starting to coat the glass, and this without any scamping of the washing, thanks to the thinness of the film. Let us see then how these different operations are best performed.

### CLEANING THE GLASSES.

The first part of the operation is to clean some old dry plate negative glass. We select the number wanted, place them in a solution of an ounce of pearl-ash in a quart of water, and permit them to remain over night. The following day the gelatine films will remove easily; we then wash them well under the tap, and put them in a weak solution of nitric acid. These two solutions, if wanted repeatedly, may be kept in earthenware jars with covers. This cleaning, while a simple operation, should be thorough, because if the glass is not cleaned both mechanically and chemically, each piece of glass carries more or less foreign matter into the silver bath, and to a lack of thoroughness in this very simple operation nearly all troubles can be usually traced.

### MAKING AND APPLYING THE SUBSTRATUM.

We next prepare an albumen solution for use as a substratum. For this purpose we take the white of one egg and shake it up with sixteen ounces of water for a moment in a suitable bottle, taking care that the bottle is clean. It is then filtered through absorbent cotton wool. The glasses are taken from the acid, put on a clean board under the tap, and water allowed to flow upon them. Then a four-ounce measure being filled with albumen solution, the first plate is held between the thumb and first finger of the left hand and

the albumen gently flowed over it, holding the plate almost horizontal but inclined just a little toward the body. A small pool is formed at the upper right hand corner, and from thence the liquid is flowed gently over the entire plate, running the surplus back into the measure. To accomplish this perfectly and to avoid forming air bubbles in the solution requires just a little practice. The albumen must be allowed to run down the inside of the measure gently. If we fail for any reason to cover the plate properly on the first effort we can wash it for a second under the tap and try again. The glass should not be too dry, nor yet carry too much water on the surface to accomplish this operation to the best advantage. Setting the first glass in a negative rack to dry, we proceed with the next piece, going through the same simple operation, placing the second alongside the first. To avoid possibility of confusion, the glass should always be put in the rack with the albumen side to the right; this is important. When all the glass is albumenized, the rack may be put away where no dust will settle on the glass while drying. When dry, the glass may be packed in an ordinary cardboard negative box, albumen side down, for use later. It will keep indefinitely under ordinary circumstances. The object of coating with albumen is to cause the film of collodion to adhere to the glass. Without this albumen coating the film will not stick. If, therefore, we have missed coating any part of the glass the negative will probably "slip." While all these operations may seem trifling, each has an important bearing on the success or failure of the process. No attempt should be made to keep the albumen, but after coating the rest should be thrown away, and the bottle thoroughly rinsed.

#### THE SILVER BATH AND HOW TO MAKE IT UP.

The next stage of the proceedings is the preparation of "the bath," as it used to be called, the solution of silver nitrate in which the collodionized glass is immersed to sensitize it. If common or impure materials are employed at this stage trouble will arise, but if the instructions which follow are carefully observed all should go smoothly. There should be obtained from a reliable source a quart of distilled water and an ounce of recrystallized silver nitrate. The bottle in which the bath is to be made up should be rinsed out with a little of the water, and then four hundred grains of the nitrate should be put into it, and ten ounces of water added. It will soon dissolve. The solution should then be tested by a drop being placed on a piece of blue litmus paper. If, at the end of a minute, the paper has become distinctly red, all is well; if not, two drops of nitric acid, not more, should be added, mixed in, and the liquid again tested. Another clean bottle is now taken, and a funnel has a piece of filtering paper inserted in it, and is put in the neck of the bottle. A few ounces of distilled water are poured into the funnel, allowed to run through into the bottle, swilled round and thrown away, and then the bath is filtered into the clean bottle in which it is to be kept until required. In all these operations we must remember that cleanliness is not only next to godliness, but is of vital importance. The bath solution is placed in a vertical vessel made for the purpose, and provided with a glass "dipper" on which the plate is placed for immersion. Glass baths are not expensive, and one forms the most convenient receptacle for the silver solution. It should be held in a slightly inclined position in a wooden frame, and furnished with a lid to keep out dust when it is not in use.

#### AN IRON DEVELOPER FOR WET PLATES.

To make up the developer an ounce of iron sulphate is dissolved in a pint of cold water. The sulphate should consist of clear apple-green crystals, and if there is any brownish red deposit on them it should either be washed

off, or preferably a better sample should be secured. When required for use we take twenty minims of glacial acetic acid and add thereto one ounce of the iron sulphate solution. Some operators also add about twenty minims of alcohol to help to make the developer flow freely over the plate, but this is only necessary when the bath is an old one that has been in use a long time.

#### THE COLLODION.

The collodion is best bought; any attempt to make it adds a needless complication to the process. It should be bought ready iodized, and in this state gradually turns a red color, which results in a slower film, but one which is all the freer from fog. A distinctly red collodion is the best for slide making; the cleanness of the slides more than counterbalances the increase in exposure, which is comparatively unimportant.

#### COLLODIONIZING THE GLASS.

All is now ready for collodionizing, which is done in much the same way as the coating of the glass with the substratum. A little experience will be necessary to do this nicely and without getting any of the solution on the back of the plate, in which event it must be removed with the finger, before plunging the plate into the bath. A pool is poured on to the farther right hand corner of the plate, while it is held horizontal with the thumb and first finger of the left hand. The proper size of this "pool" will depend on the size of plate to be coated. For a quarter-plate the "pool" should be about the size of a half-crown. Gradually the collodion is permitted to spread over the entire plate, being careful not to let it touch the thumb of the left hand, and then the plate is gently raised and the surplus collodion poured back into the bottle, which has been held in the right hand. The plate is rocked backwards and forwards several times until the last remaining drop appears "tacky," then the bottle is put down, replacing the cork, which should have been held during this operation by the little finger of the left hand. The plate must be kept moving in such a manner that the collodion will not set in ridges. It will require about thirty seconds for the collodion to set, and the plate is then ready for sensitizing.

#### PRECAUTIONS WHEN SENSITIZING.

The sensitizing of the wet plate must take place as soon as the film of collodion has set. The dipper of the bath is lifted until the edge on which the plate is to be rested is exposed, and the plate, coated side outward, is put on this, and then lowered with a steady downward movement into the bath. This should be done without a halt in the movement, otherwise a line will be made on the plate. The plate must be moved up and down several times and then left to sensitize. This will require several minutes, depending somewhat on the strength of the bath. The operation is complete when the plate appears smooth; until then it has an oily appearance. When fully sensitized, it is raised from the bath by means of the dipper, and caught at the upper left hand corner with the thumb and finger of the left hand, returning the dipper to the bath. The surplus silver solution is allowed to drain back into the bath, and the plate is then transferred to the holder for exposure.

#### THE PLATE-CARRIER AND EXPOSURE.

As the plate must be exposed while wet, it cannot well be placed, just as it is, on the wooden edges of the dry plate dark slide, since it would damage

the slide and also absorb impurities from the wood. A carrier is, therefore, needed, and is used in a slide made for a larger plate than the wet plate. The carrier is a simple wooden frame, well glued, and thoroughly well varnished, with an opening in the centre the size of the wet plate, and two thumb holes by which the plate can be seized while still in the carrier. Across each corner fixed diagonally are pieces of silver wire against which the film rests. The plate, after coming from the sensitizing bath, is drained, its back is rubbed with a tuft of cotton wool, and its lower edge allowed to rest for a moment on a piece of clean blotting paper. It is then placed in the carrier in the slide, and taken and exposed straight away. From the time it comes out of the bath, it must be held upright, or nearly so, and on no account must the solution, which will have collected on its bottom edge, be allowed to run back over it. This is very important. The exposure required will be about four times that of a slow (warm tone) gelatine lantern plate; but this depends largely on the condition of the collodion and the bath, but it will soon be seen what is correct.

#### DEVELOPING AND FIXING A WET PLATE.

After exposure the plate is developed at once, as it must not be allowed to dry between sensitizing and finishing. To develop it, we may use a profusion of yellow light with perfect safety. A two-ounce wide mouth bottle is a convenient receptacle for the developer, as the plate is developed in the hand and not in a dish. Having the bottle in the right hand, we hold the plate by one corner in the left hand quite horizontal, and then with a sweep flow the developer over the plate without permitting it to run over the edges. This is just a little difficult at first, but a few trials on an old dry plate will soon enable one to accomplish it. It is quite important that the developer should cover the plate in one sweep, and that none be allowed to go over the edge. As the image is really built up with the free silver that is in the bath solution on the surface of the plate, if this is carried off by the developer, thin negatives will result. The development is very rapid, and if the exposure was right, the image will appear in a few seconds, and continue on to full development in about ten seconds. The negative may then be washed under the tap and examined for strength. If it is found to be too thin, it is redeveloped by adding a drop of the silver bath to a small amount of developer and flowing it on the plate. The high lights will gain strength rapidly. The operation must be watched very carefully, and the negative not allowed to gain too much density. It is then washed until the water flows smoothly over the plate; at first it will be oily. It will require about one minute to wash, and then may be placed in a dish of hypo, just like a dry plate, to fix. Fixing is very rapid, owing to the extreme thinness of the collodion coating, and for the same reason the final washing is quite complete in about five minutes, if the plate has been left under a gentle stream of water from the tap. It may be dried by heat and varnished with one of the ordinary commercial varnishes used for dry plates, and it is finished.

#### IN CONCLUSION.

It is only necessary to add, in conclusion, that different as are the processes from those of dry plate photography, they present no great difficulty to the worker of average care and method, while their very difference should serve to make them an attractive variation from ordinary routine photography.—*Photography.*

## HOLIDAY EQUIPMENT.

BY A. W. BROMLEY.

WHAT photographic apparatus shall I take with me? becomes a problem with most amateurs when the holiday season comes round. The mentor who was called upon to advise on such a point would probably reply by asking other questions: Where are you going? and, Are you a serious photographer or a dilettante?

I once met a man who was on a ten-days' holiday, and had with him three cameras and a complete developing outfit. Whether he was an ultra-enthusiast or a professional I never discovered, but I have no intention of imitating him. One camera is enough for a short holiday, and, unless there are good reasons for it, no developing should be attempted while away. The man who is working for the Press, and must post prints within a few hours of making his exposures, may find it necessary to dabble with dishes and solutions in awkward places, but the holiday-maker will find it better to save his developing until he can do it in his own dark-room.

The question which is to decide what is to be taken on a holiday, is not so much, how far are you going? as, how are you going to travel? The man whose holiday is to include several long walking excursions, will be making a slave of himself and spoiling his holiday if he takes with him a whole plate, or even a half-plate camera, and a cumbrous tripod-stand. Of course, one can nearly always hire a boy to carry apparatus, but this adds considerably to the expense of a holiday. As a rule, a folding hand-camera, taking both plates and films, is to be preferred for holidays. Let it be a quarter-plate or 5 by 4 at the largest. Take also a tripod-stand and a focussing-screen, and decide each day whether these are to be part of the equipment or not, according to the nature of the day's movements. Carrying a big camera and big plates on a holiday is a species of slavery in itself, big-plate work is expensive, and the breakages are often considerable. On the other hand, an enlargement from a good small negative is quite as good as a contact print from a large one of mediocre quality.

If the day's excursion is to be a drive or other journey which does not involve much walking, take the camera, tripod, focussing-screen, and a plentiful supply of plates. But if a long walk is anticipated, good work may be done in greater comfort by taking the camera only, and films instead of plates. Films have only one advantage over plates; they are lighter and more convenient when out making exposures. Therefore, let the holiday maxim be—use plates as a rule, and films only when comfort in walking makes weight a thing to be considered.

Some of the makers now supply orthochromatic plates at the same price as the special rapid. As about nine subjects out of ten are best taken on orthochromatic plates, they are to be preferred for holiday work, and as halation is likely to occur with most brightly-lit subjects, they should be obtained backed. Orthochromatic plates do not keep well, so give your dealer about a week's notice to get them fresh for you, and see that they are developed within a month of the date of purchase.

A few very fast plates should also be included in the equipment. Sometimes one comes across an interior that would take thirty or forty minutes on an extra rapid plate, and it is with such subjects that very fast plates become useful. Also a few slow plates should be carried for special subjects. To prevent mistakes, label one or two slides for these special speeds; suppose you have six double slides, label two of them each for a fast and a slow plate.

This is better than marking one for two fast and another for two slow plates. By the former method you can go out with three slides only, and yet have the plates assorted in the proportion in which you are using them.

I have often seen the suggestion to include a piece of ruby fabric in a holiday equipment, and wrap it round an electric lamp for changing plates. This is excellent, provided you are sure of finding electric light wherever you go. But if you are on a wandering trip, and anxious to get as far from the madding crowd of ordinary holiday-makers as possible, you are very likely to come across more primitive methods of lighting. After first reading this advice I took the trouble to notice what lights I came across on my next holiday. My first bedroom had electric light, the second gas, the third and fourth candles, and the fifth electric light again. Very small folding fabric lamps, to be used with a night-light, are sold for a few pence; one of these and a Pyramid night-light should be taken when travelling. Of course, if one carries a changing-bag, no dark-room lamp or makeshift at all is required.

Other useful things are a few yards of magnesium ribbon and a piece of chalk. A tape-measure, also, will often come in handy when taking near objects and focussing by scale instead of on the screen.

Of course, every conscientious photographer uses an exposure record, either printed or of his own making. A home-made record may be ruled on a sheet of thick note-paper. It should have columns for date, hour, subject, stop, and exposure. An extra column may be provided for special notes; for instance, you may know or believe a plate to have been either under or over exposed; a note to that effect will be useful in the dark-room.

Never leave a loaded camera or dark slides where the eye of an inquisitive chambermaid is likely to rest upon them. I did so once, and from the evidence of the dark-room, I am convinced that the dear girl took out every plate and had a good look at it. Doubtless she wished to see the pictures, and was disappointed to find that there was nothing to be seen on any of the plates. The amateur who carries a box-shaped camera too large to go into his bag, should tie a piece of string (or thick black cotton is less unsightly) round it to secure the door. A still neater way is to put a small screw through the door, but this damages the camera. Still, better than have one's work spoiled.—*Amateur Photographer.*

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BLUE TONING BATH FOR BROMIDES.

No. 1.

Ferricyanide Potassium.....8 parts.  
Water.....1000 parts.

No. 2.

Ammonia Iron Alum.....10 parts.  
Hydrochloric Acid.....10 parts.  
Water.....1000 parts.

To tone take :

No. 1.....100 parts.  
No. 2.....200 parts.  
Add water to make.....1000 parts.

Good, clear, transparent shadows are obtained, and the prints are *crisp*.

## PHOTOGRAPHERS' ASSOCIATION OF THE PACIFIC NORTHWEST.

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THE three days' session of its sixth annual convention in Masonic Temple in Spokane, Washington, closed Sept. 8th, by electing the following officers for the year and deciding upon Seattle as the place of the next meeting in September, 1907:

President, W. G. Emery, Corvallis, Ore.  
Secretary-treasurer, O. W. Pautzke, Ellensburg, Wash.  
Vice-president for Washington, E. A. Lynn, Tacoma.  
Vice-president for Oregon, R. T. Parker, Baker City.  
Vice-president for Idaho, J. W. Gomond, Lewiston.  
Vice-president for Montana, F. M. Ingalls, Missoula.  
Vice-president for British Columbia, Skene Lowe, Victoria.

The convention was opened by John Savannah of Victoria, B. C., who spoke on "Are Conventions Conducive of Photography," in which he advocated radical changes in the methods that have been applied by the photographers in conducting the financial part of their business. He declared the photographic art is yet in its infancy, but, he added, the manner in which the average photographer conducts his business is unbusinesslike, to say the least. He spoke against resittings, the showing of proof and reduced prices.

Mayor Floyd L. Daggett of Spokane delivered the address of welcome to the knights of the camera. He praised the spirit in which the convention was held and assured the delegates the support of the city in their work. In the evening L. D. Hicks spoke upon "The Bread and Butter Side of Photography."

The second day was passed in sight-seeing, the delegates being guests of the Spokane Chamber of Commerce on "Seeing Spokane" street cars, and in the evening there was a banquet in the Silver Grill at the Hotel Spokane, at which President Savannah presided. One hundred and thirty photographers were seated round the festive board, thoroughly enjoying the menu from the first entree, puree of pyro, to the cheese and firecrackers, the latter being W. Dixon Bell's term for the addresses. Remarks were made by O. W. Pautzke, Milton Loryea, who on behalf of the association presented President Emery with a silver stein, a silver mounted ebony loving cup going to retiring president Savannah. A. L. Jackson, W. E. Wing, John W. Graham, Paul T. Shaw, E. A. Paige, J. H. Gomond, B. A. Gifford, E. A. Lynn and R. E. Smith also spoke, the banquet closing with the singing of "We're Here Because We're Here" to the music of "Auld Lang Syne."

Awards of merit were made for the best photographs received as follows: A. L. Jackson, Tacoma; W. D. Chapman, Walla Walla, Wash.; William Rundle, Denver, Col.; W. Dixon Bell, Spokane; J. S. C. Aune, Portland, Ore.; M. Van Winkle, Culdesac, Ida.; J. Bedford, Tacoma; Skene Lowe, Victoria, B. C.; James Milner, Garfield, Wash.; F. M. Ingalls, Missoula, Mont.; J. C. Joslin, Palouse, Wash.; M. R. Springer, Keslo; Milton Loryea, Spokane; C. Elmore Groves, Portland, Ore.; C. M. Coffey, Corvallis, Ore.; Ada Rousch, Goldendale; W. E. Wing, Spokane; E. A. Lynn, Tacoma; W. S. Hawes, Butte, Mont.; John Savannah, Victoria, B. C.; M. E. Coombs, Tacoma; Baker Art Gallery, Columbus, O.; O. F. M. Steadman, Mexico City; W. G. Emery, Corvallis, Ore.; E. W. Moore, Portland, Ore.; Moon & Willis, Seattle; R. T. Parker, Baker City, Ore.; E. H. Paige, Davenport, Wash.; C. S. Wheeler, Pendleton, Ore.

## THE PICTURESQUE IN PHOTOGRAPHY.

AN ARTIST'S LECTURE AT THE ROYAL PHOTOGRAPHIC SOCIETY.

ONCE, at least, in the course of a session, the Royal Photographic Society permits itself an artistic evening. Members come prepared to hear something clever, amusing, satirical, and, perhaps, a trifle bewildering. The lecturer at the most recent meeting of the Society was Mr. Horace Mummery, who gave a most breezy talk upon art matters, ranging from realism to impressionism, from the work of Constable to that of Whistler, and from the art criticism of Ruskin to that of a cabman who has his stand outside a picture-dealer's window. The only weak point in the lecture was its title, "The Picturesque in Landscape," and in this respect it rather reminded one of Mr. Pott's henchman and his Chinese metaphysics; for while Mr. Mummery had much that was interesting and valuable to say about the picturesque, and about landscape separately, he admitted that he had practically nothing to say about the picturesque *in* landscape. And he defied any member of his audience to get up a lecture on that particular subject.

Mr. Mummery described the word "picturesque" as one that had come down in the world. Once it meant a great deal; now it was largely a matter of tumble-down cottages and ladies' albums. In past times, people went to Nature, and were reminded of pictures; nowadays, we dragged our pictures out into the fields to see if they were like Nature. He thought that some of our painters were rather over-conscientious, and stood too much for truth, the whole truth, and nothing but the truth. But there was a tendency to confuse truth with facts. Facts were very good things in their way, but in art there was a truth that transcended facts. Painting in the open-air had given us a vast number of new facts, yet he doubted whether there was more truth in present-day art than in the art of the past. He would not, however, praise the past at the expense of the present. Those who uttered jeremiads against the present state of art would probably have done the same had they lived in the time of Phidias or of Michael Angelo. Still, facts would not make a picture. Art was not merely a copy of the world in front of us. It was art because our passions and emotions had colored the work of our hands. The photograph, the drawing, the very slight sketch—anything that was worth doing and was something more than a mere record—should be a picture; the result of an emotion rather than a literal view of Nature.

Landscape, said Mr. Mummery, was the youngest of the arts. The ancient world had only a domesticated Nature—the Nature that was to be found within a garden enclosure. Even Horace appeared never to have done the thing which the modern camerist would have done at first—explored the wild hills that girded his home. In the middle ages men were too busy praying, and art was too much the handmaid of religion. It was only in modern times that we had learned to love whatever was sun-lit and wind-blown. In view of the length of time that the artistic instinct had been in the hearts of men, it seemed strange that no attempt should have been made to represent Nature as a separate artistic *motif* until the seventeenth century. The great painters began to use little patches of sky and landscape in their backgrounds very timidly and conventionally at first. Titian, indeed, showed evidence in his work of being a great landscape painter if allowed free play. Landscape was neglected for two reasons, one being the bondage of art to religion, and the other the tremendous importance of man in his own estimation. This view still survived in some quarters where figure-painting was studied at the expense of landscape.

Mr. Mummery went on to speak of the beauty of suggestiveness, comparing Claude's work with Corot's, to the advantage of the latter in this respect. The modern impressionist, Mr. Mummery said, argued that sunshine was beautiful, so beautiful that it did not matter whether it fell on the ruins of a Rhine castle or an East End factory chimney—and, being a reformer, the impressionist preferred that it should fall on the chimney. To-day, photography was invading the realm of impressionism. In dealing with photography, one should remember that although it had not attained to Mr. Bernard Shaw's ideal, it was not quite so bad as Mr. Pendle imagined, and even hardened workers in gum were once innocent children. Photography suffered from being popularized, and the public judged it by the twopenny picture-postcard, showing angels and a dying child. But photography ought to be judged by the work shown at the exhibitions, and Mr. Mummery admitted that painters had much to learn from photographic exhibitions, especially in the matters of mounting and framing, although, even in this respect, the exhibitions showed now and then a bizarre exception. He thought, however, that photographers with a tendency to impressionism would do well to take to heart the lesson that mystery in a picture must always be accompanied by suggestiveness. It might not be possible to say what a certain patch of color in one of Turner's pictures represented, but one was never in doubt as to the suggestiveness of that particular patch of color. There was no feeling of emptiness—no feeling of mere color.

In conclusion, Mr. Mummery uttered a warning against overstraining one's medium. It was the business of the artist to bring out the beauties of the medium in which he worked. Any means by which a worker could control his process were legitimate; the result was the test. He thought that in the higher branches of photography there was a tendency to overstrain the medium, and to work for textures and effects not native to it. Impressionism, for instance, was a color method, and when applied to photography, much was lost, and little was gained, except, perhaps, novelty. The "fuzzy" photograph, for instance, was remarkable, not for what was gained, but for what was lost; all the beauty of receding planes, which one saw to such perfection in Whistler, had to be sacrificed to obtain the "fuzzy" impression.

An interesting discussion followed. Mr. Bale Ryder rather threw scorn upon the suggestion that photography had limitations, while Mr. J. C. S. Mummery thought the idea of limitation had in part arisen because, to the world at large, photography simply meant the silver print. In stating the legitimacy or otherwise of certain things in photography, the public, even a portion of the artistic public, thought that when a photograph did not look like P. O. P., it was "off the rails." Mr. Horace Mummery cleared the ground by pointing out that there was a limitation in every artistic process, simply because each process would do some things better than others. The aim, therefore, should be to make the best use of the medium.—*Amateur Photographer.*

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#### SCRATCHED NEGATIVES.

SOMETIMES a very valuable negative may have nasty scratches on the back in the glass, and which show in the print. To remedy this, clean the scratches out thoroughly by washing them with water and an old tooth brush. Then polish dry, after which apply several coats of balsam fir cut in turpentine, allowing each coat to dry before applying the next. After three or four coats have been applied and dried, varnish the whole back of the plate with some good varnish, and then print under ground glass or tissue paper and the scratches will not show.

## REPOSE IN ART.

BY C. W. B.

THERE is probably no necessity more imperatively felt by the artist, and no test of the greatness of artistic treatment more searching, than the sensation of repose which is offered by any work of art. Repose is a difficult quality to define, but it at least contains one attribute familiar to all ; it is inconsistent with smallness either of material or thought, and can only be applied to that which in some measure may be regarded as sublime. Thus we would ridicule the idea that we should speak of a stick as possessing repose, because the notion of a stick has nothing in it of vitality, energy, or power ; but we can, with artistic truth, refer to the repose of a forest, of a mountain, or of a mighty rock, not that either possess vitality or energy in the strict sense of the word, but each suggests the feeling of rest after the exhibition of some Titanic power. Thus Wordsworth speaks of the scattered rocks, which

“ Lie couched around us like a flock of sheep.”

Ruskin has declared that there is no desire more intense or more exalted than that which exists in all rightly disciplined minds for the evidences of repose in external signs. “ No great work of art,” says he, “ can be great without it, and all art is great in proportion to the appearance of it. It is the most unfailling test of beauty, whether of matter or of motion ; nothing can be ignoble that possesses it, nothing right that has it not ; and in strict proportion to its appearance in the work is the majesty of mind to be inferred in the artificer.”

Repose is the outcome of power. We take no delight in viewing any exhibition of strength and vigor which conveys at the same time the sense of conscious strain and exhausting effort, such pleasure being only felt by the degraded or undeveloped mind, and seen only in the history of ancient times, in the practices of uncivilized countries or in the pursuit of those brutal pastimes which are enjoyed by moral and mental degenerates. So in art, though in this case the feeling may not be so clearly recognized or defined, yet the appearance of effort is incompatible with the conveyance of those exalted ideas which should be the outcome of a great picture and fails to satisfy

“ The universal instinct of repose  
The longing for confirmed tranquillity  
Inward and outward, humble, yet sublime.”

—*Amateur Photographer.*

## THE INVERTED IMAGE ON THE SCREEN.

IT is a little worrying to a beginner in photography to find that his pictures have all to be composed upside down on the focussing screen, and a leaderette in *Photography* a few weeks ago traced to this cause the tendency towards topheaviness seen in so many photographic pictures. Many people, however, soon get so accustomed to the reversal that it is virtually unnoticed ; but those who do not may find some help by attaching a mirror to the back of the camera. The bottom edge of the mirror should be placed along the bottom edge of the focussing screen, and the mirror itself inclined at an angle of 45°. Instead of looking on the ground-glass, therefore, the photographer looks at its reflection in the mirror, where everything appears the right way up — *Photography.*

## A COOL STUDIO.

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A GLASS house is a veritable trap to catch heat, a fact of great advantage to the gardener, but at times awkward for the photographer. A restful coolness and (what is almost necessary) an appearance of coolness is vital during summer. First and foremost (writes Paul Clare in "*Wilson's*"), good ventilation is needed. The heat of an unventilated place is stagnant and depressing. Take a sitter into such a room and she wilts and tires. Where available, a number of windows should be open—the more windows the less chance of draughts. Whenever sitters are not actually in the studio this is feasible, and often several windows may be open even when work is in progress. But a good blow through is only a part of ventilation. The quiet, automatic sifting of air through ventilators is needful at all times, for there are seasons in spring and fall—and in winter, too—when windows cannot be opened, but when unchanged air becomes as foul and stagnant as in the heat of summer.

### VENTILATION.

Ventilation must be carried out with some attention to the methods of air. It is well known that if air is passing out from the top of a room it causes a draught under the door. The outgoing air, in short, must be replaced. If the door be sealed so that air cannot pass under it, the room will grow stagnant in spite of the hole at the top. Air exhibits a disinclination to pass out and in by the same aperture. If a lath, or even a cord, be stretched across the hole to divide it in two it will be found that a current of air starts. So with our ventilators, we need more than one; and several small ones work better than two large ones. A row placed high in the slant and another row close to the floor will act best. It is commonly supposed that air comes in through the lower and passes through the upper ventilators. This is not necessarily so. Air does not float upward in itself naturally; only when it is heated. In a room of stagnant air the flow may be downwards. It is possible to have a pool of "bad" air either at the roof or the floor; and so it is advisable to have ventilators near each. A single window open does little good. If opened top and bottom a flow of air commences.

### HOW TO SUGGEST COOLNESS.

Fresh air attained, it is next necessary to have *suggestions* of coolness. A red-plush upholstered chair is an abomination on a blazing day. If such a chair is in use it might be temporarily covered with some calico wrapper in a good photographic cool color, or a chinz of quiet, unobtrusive pattern. A wicker chair is better, and sometimes a deck chair, or even a hammock, is better still, though both may be used for unsuitable people unless the photographer is careful. Artificial plants should be retired and cool-looking growing ones used instead. Some of the lilies which grow in china bowls containing only pebbles and water are excellent for this purpose. Light thin draperies sometimes help the effect.

The skylight frame is, of course, painted some light, cool shade. In some studios a little extra painting in cream or green or some such tint will help the general effect, as will a certain amount of shade. If the sitter passes from a dark dressing-room into a bright studio, heat is at once suggested. If the dressing-room is brightly lit and the studio screened, the suggestion will be coolness.

Water has a restful look, and it should be used. But water must be clean and clear, and a globe of goldfish is a pretty ornament, and as good as a toy when children are present.

HOT WEATHER MEMORANDA.

Children, by the way, are thirsty little mortals, and often a fractious child is merely a thirsty one. A filter—one of those glass ones in which the drip, drip of the water may be watched—should be in every studio. A block or chips of ice floating in the water will ensure coolness.

In hot weather we are not content with fresh air; we must feel the flow of it. A few hand fans should be in every studio, either Japanese paper fans or palm leaves. The latter usually looks better. And electric fans that do not buzz too much will send cool currents across the studio.

Last, there is the operator himself. I have visions of a terrible sight, seen a quarter of a century ago. It was an old line "professor," with somewhat long hair streaming over the collar of a velveteen jacket. The day was a hot one, the studio stuffy, and the professor was mopping himself with a large brown-and-gold silk handkerchief. Poor little sitter! no wonder the child was fractious. There is no need for an operator to wear black, if it is not in keeping with the day. He should look cool and comfortable, even if he has to don white to do so. It is not what is but what seems.—*British Journal of Photography*.

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FORMALIN IN THE DEVELOPER.

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THE same writer goes on to advise as a preventive of frilling, rubbing the edge of the plate with a piece of wax candle. This makes it repellent, and the edge if so greased should not become wet and soft like the rest of the film, but hold on to the glass tenaciously. His further recommendation is to add to the developer a trace of formalin—say, a couple of drops to each ounce.

Unfortunately, it is now known that such a precaution is without effect entirely. Practically no developer as now used for dry plates is without sodium sulphite, and sodium sulphite immediately decomposes formalin with the liberation of caustic soda. The result of adding an appreciable quantity of formalin to a developer, therefore, is to strengthen in it alkali, which may not only lead to the fogging of the plate, but may bring on the very trouble it was added to prevent. The quantity mentioned would not be likely to do this, but would be decomposed all the same, and as far as its action as a preventive of frilling is concerned would be quite useless.—*Photography*.

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A QUESTION OF DETAIL AND EXPOSURE.

MANY times the question of detail comes up and one operator wants more detail in the shadows than another does, and wonders what exposure is necessary, to secure certain effects. Detail both in the high lights and shadows of a portrait is the securing of *flesh* in those parts, that and nothing more. As soon as the face shows in all parts that it is flesh and blood, the detail is ample. But one may say that one operator can see flesh sooner in all parts than another can; and this is no doubt true, which accounts for the different ways of work employed by different operators. But the latitude of the plate is such that all operators, by first lighting the face so that flesh can be seen in all parts and then "timing" for the flesh in the deepest shadow, and lastly developing for the flesh in the highest light, get a well rounded and perfectly graduated negative.

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

An Illustrated Monthly Journal of Practical Photography.

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries. \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

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Subscriptions will begin with the circulating number at the time of their receipt, unless otherwise directed.

We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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**VOL. XI.**

**BUFFALO, OCTOBER, 1906.**

**No. 10**

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## CHATS WITH THE EDITORS.

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FROM some of our English exchanges we see that there is a move on foot to establish dark rooms at the public libraries. Here is a good idea. In this country we have thousands of amateur photographers, and oftentimes it is a source of much inconvenience to them that a dark room is not at hand. If there was one at the public library, how it would simplify matters, for there is hardly a town worthy of being called a town that hasn't a public library. The installation of such a source of pleasure and convenience need not be so expensive as to be prohibitive. If the amateur photographers, in each town would interest themselves in the movement, there seems to us no reason why it should not be carried out.

# # #

We have experienced as well as heard of one phase of the conventions, in which there might be some improvement. It is this: It often occurs that one will go to a convention for the express purpose of meeting a certain man of whose work he has heard for years. In attending the convention he anticipates a pleasant "confab," so to speak, with this noted man, which will result in benefiting him professionally. But too often is it so that this man fails in his efforts to meet the noted one, and many times it is due to nothing more nor less than diffidence. He hesitates to approach the "great man" through a feeling of modesty, or fear of being repulsed. This should not be, for it is wonderful how the "great man" will warm up when so approached, for he is like the balance of mankind—nothing more than human—and enjoys telling of his achievements. But notwithstanding this law of human nature, that feeling of diffidence exists. So to make it easier for all to meet each

other and to get together, and mingle with those we have a desire to know, we would suggest that there be a "committee of introduction" appointed by the president at the first meeting, whose duty it is to make everybody known to everybody else. The names of this committee should be announced, so if any one in the audience should desire an introduction to some one, he can go to a member of the committee and ask him to introduce him. It is of course nice to claim we are fraternal, and that introductions are not necessary. The theory is nice and good, but actual practical demonstrations have proven the necessity for an "Introduction Committee."

# # #

A few weeks ago whilst visiting a friend who has one of the handsomest studios in the country, we were struck with one feature of his business. While talking to him, seated comfortably in his "Den," he looked at his watch, and then asked us to excuse him for just twenty minutes, explaining that at five o'clock in the afternoon every member of his staff of workmen reported in the office for a twenty minute conference. This conference was held every day, and no man was excused. It made no difference what he was engaged in, at five o'clock he must drop it, or excuse himself and attend this meeting. We were told that the "boss" acted as chairman of the meeting, and called upon each workman in succession to suggest anything he could that would be of benefit in his particular department. The proprietor of this studio informed us that he considered the twenty minutes spent each day in this way the most valuable of all the day. It brings the "boys" together, and they can suggest things to each other that will get their work together, and the result is a freedom from friction, as is so often found in the studios. We know of a photographer who furnishes all of his staff with luncheon at noon, in a nicely appointed dining room, and all gather about the table and talk and eat, and eat and talk. This man says this luncheon is cheap, considering what he gets out of it; and we don't doubt it. It is well known that we can get closer together when we have "broken bread" with our friends than at any other time, and it is the heart to heart talks that count. Many studios, of course, are not pretentious enough to support more than one man, and he is operator, retoucher, printer, finisher and janitor combined. If such is the case, then that man should do the next best thing, and that is "mix" with outsiders.

# # #

A few days ago we called upon a photographer, who like many others did all the work about the studio. In a case of this kind, of course, "time is money," and he did all he possibly could to save time. In the developing of his plates he saved much by having a method of work to that end. He developed all his plates in the afternoon, after four o'clock, and for that purpose used twelve 5x7 trays (the greater portion of his work being made on 5x7 plates). These trays were all placed on a board just large enough to hold them, and which was fitted with a device for rocking, by pressing a pedal with his foot. This made it possible for him to develop twelve plates at one time, and at the same time rock all of them, insuring even developing, and leaving both hands free to handle the plates as he thought best. We give the suggestion for the benefit of those desiring to save time in the dark room.

## NOTICE BOARD.

### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

THE demand for Agfa products, made by the Berlin Aniline Works, is continually on the increase, which is evidence of the success photographers are meeting with by their use.

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'TIS an interesting thing to count the Eagles extending all along down the line from 1889 to 1906. These eagles, every one, mean a year of solid business effort and goods that give perfect satisfaction. The eagles are the trade mark as all know for that enterprising company, "The American Aristotype Co."

GEORGE E. Crump, manager of the art department of the Spokane Interstate Fair, September 24 to October 6, announces there will be a contest for amateurs only, with prizes aggregating \$50.00. There will be four classes: Landscape, marine, animals and portraits, with an additional prize of \$10.00 for the best collection.

WE hear good reports from the Metropolitan School of Photography, 32 Union Square, New York City. Mr. Milton Waide, the President, is well known to photographers, and we feel sure will bring his school to the top in a very short time. Mr. Waide's address at the P. A. of A. Convention at Niagara Falls was exceedingly instructive, which proves his ability to manage a school on the successful lines predicted for the New York School. Full information can be had by writing.

DID you ever hear an old operator say "why, that has the Dallmeyer effect!" Undoubtedly you have, for *that effect* is peculiar to itself, and we all know what it is.

MESSRS. Tennant & Ward, 287 Fourth Avenue, New York City, have issued a new classified list of books on photography, which gives all American and English works in print, August, 1906, with dates of publication whenever possible—this being a vital point in buying technical information. It is classified by subjects as the most practical division for those interested in special branches of work rather than author's names.

THE fall supplement from Taprell, Loomis & Co., Chicago, tells of new designs in card stock. Now is the time to acquaint yourself with these new things, so as to turn out holiday work and secure the coin of the realm.

THE Hammer plate saves "knocking" at the weather. They do not frill, neither does the emulsion get soft.

THE ART OF PLEASING.—Somebody said it is better to be beautiful than to be good. But it is certainly better to be good than to be ugly. It is better to be charming. A woman cannot charm because she wants to. A man is not agreeable because he sets out to be. Quite the reverse. In effort is failure. The proper effect must, like repartee, be spontaneous and unpremeditated. It must be radiated naturally, like light and love. Books there are that pretend to tell how it is done. They do so quite as competently as grasshoppers teach entomology. The ability to charm, to be agreeable, to entertain perfectly, and to be perfectly entertaining, is an art apprehensible only through influences generally prenatal but always prolonged. The mere technique is so volatile that it must be inhaled. Like the Mayfair intonation, little by little, it must be absorbed.

Kings and thugs may abash the amateur in the art of pleasing but the artist is at home with them. He puts himself in harmony with them. In the ability to do that is the whole secret of the art of pleasing.—Edgar Saltus in the October DELINEATOR.

### A WONDERFUL LENS.

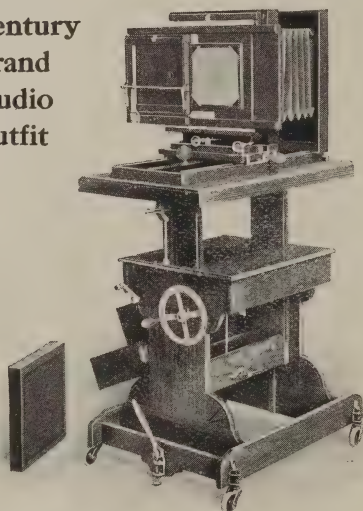
FROM Vienna the news comes that there is soon to be placed on the market a lens that consists of a fluid substance sealed between two immensely hard glass surfaces, and adjusted so as to hold the fluid and at the same time allow all the necessary corrections. The fluid is hermetically closed so that no air can reach it. It does not evaporate and is not affected by time, light, or temperature. The lenses are thinner than the ordinary glass lenses, and they are already being manufactured in Austria and will soon be introduced into this country. There is nothing particularly startling in this information, as there is really "nothing new under the sun," but much is being said for the lens, and which will doubtless be a good thing.

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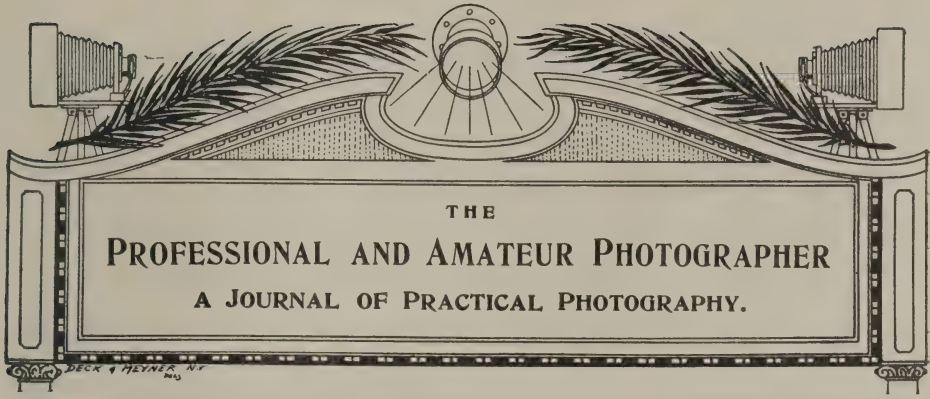
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GRADUATE.

BY BAUER & COFFEE, KANSAS CITY, MO.



VOL. XI.

BUFFALO, NOVEMBER, 1906.

No. 11

## AN ENTIRELY NEW FIELD FOR PHOTOGRAPHY.

BY FELIX J. KOCH, A. B.



A Planarian—twelve times natural length. The whitish spot is the pharynx and mouth.

MICRO-PHOTOGRAPH FROM LIVING SPECIMEN.

At the University of Cincinnati experiments are now in progress in an entirely new field of photographic research, *i. e.*, the perpetuation, by means of the camera, of the animal-life of the water-drop and the other microscopic forms of genuine "animate" existence.

The leader in this work is Prof. Harris M. Benedict, a graduate of the University of Nebraska, and now for four years connected with the Ohio institution. Dr. Benedict began his experiments in photographing through the micro-

scope upon vegetable matter, although in this field even to-day comparatively little has been done, aside from the one branch of bacteria. From these he took to the more animate, and already with the limited apparatus at hand—which is largely of his own construction—he has succeeded in taking admirable snap-shots of little animals a sixteenth of an inch in length, at a speed of a fiftieth of a second. In fact,

he has carried this so far that one negative is perfected of a creature one three-hundredth of an inch in length. Paramesia, ciliates, flagellantes and other forms with which the biologist alone is familiar, and to which scientists must go in their studies of the beginnings of life, are being perpetuated on the photographic plate.

The final results of this work are stupendous in view of what time may bring. Now that the theory of evolution is so commonly accepted and along with it the necessary correlative of adaptation by an animal to its surroundings, it will be possible, with the series of plates which will be exposed in the next few decades, for the scientists to observe whether, within a human life-time, any of these lower forms alter their species through new surroundings. For example, to exemplify the theory from larger animals,—in the Mammoth Cave of Kentucky albino cray-fish now abound. Originally, cray-fish from the outside were carried in, and among these only those best adapted to living in the dark and under the new conditions survived. They inter-bred, and by such crossing of the stock perpetuated and accentuated the quality. The next generation was still more fit to the new condition, and so on, so that albino cray-fish of Mammoth Cave to-day would probably die if returned to the waters of the original ancestors. These changes it is probable that the camera will record in the microscopic forms, whose generations are so much the shorter lived; and so permit of formulating some law that may lead back to the very beginnings of animal life.

In his roomy office, adjoining the laboratories in Cunningham Hall, at Cincinnati, Dr. Benedict — a picture of one of these newly-photographed "animals" before him — spoke entertainingly of his work.

"A powerful electric light is focussed on the object, as it lies on the microscope slide," he said, "but of such strength that the rays may pass through the object, and then on through the microscope and into the bellows of the camera where it affects the plate. At present we are using an old enlarging camera, and take pictures of 4 x 5, or even 5 x 7 inches. We hope to get an instrument, such as can be made by optical manufacturers the country over, for this work as soon as the needed funds are available. Six hundred and twenty-five dollars, it is estimated, would equip us in fine shape for micro-photographic work. Such an instrument would be far more accurate in its adjustments, and obtain a far more powerful light than the resources now to hand. Among other things it would be equipped with tanks of such solutions as would absorb the heat rays so that light rays alone might pass through.

"We would then be the leaders, as we have been the first, in this line of work in the country. We would take it up primarily as a means of getting keys to identify the *common* animals of the sort for the teachers, in connection with certain text-books to be issued, and then go on to more advanced research."

The photograph accompanying this article was taken by Mr. Benedict from a living specimen of planarium, at twelve times its natural length. The whitish spot in the object represents the pharynx and mouth. The picture was taken particularly to show the internal arrangement of the anatomy. Dr. Benedict claims for the creature that this is the lowest existent creature possessed of eyes, and that it is cross-eyed beside. Its food, moreover, is distributed over the body before it is digested, owing to a curious combination of the circulatory and digestive systems.

## THE ARISTO LIGHT FOR NEGATIVE MAKING.

BY FELIX RAYMER.

Now that the dark days of winter are coming on, it behooves the photographer to look back upon past experiences and try to guard against a repetition of many of them. We have all often wished there was some way to increase business on the rainy, disagreeable, winter days. It is too often the experience of photographers that these days are noted for their lack of business; many times being utterly devoid of any cash taken in. When such is the case the next day must be doubly good if we are to "come out even." But if several days in succession prove to be bad then indeed are we up against a tough proposition, for there is no studio to my knowledge that will actually "catch up" what was lost on those days. Therefore it may easily be considered that there is a large percentage of business actually lost during the year, solely on account of poor light, and the prevailing opinion existing with the public that such days are a bar to good work.

Now here is where the artificial light comes in, and I might mention the Aristo light in particular, in so much as I am better acquainted with that light. Of course, the very first question to arise in the minds of one upon hearing an exponent of it will be "can one make as good negatives with it as by day light?" Speaking from a personal experience, I unhesitatingly answer *yes*. But like all sources of light, to produce good work, it must be worked by an operator in an intelligent manner.

Now comes up the question "wherein does it possess an advantage over day light?" There is no advantage so far as the light is concerned, and there is no other artificial light that possesses an advantage over day light in that respect. But the advantage rests in one being able to use the Aristo light at any and all times. It matters not how dark the day nor how late at night, it is "there with the goods," and negatives can be made of anybody at any time. This within itself is a large advertisement, for the public like to hear of anything unusual, and to advertise the fact that one has a new source of light, expressly designed to make pictures on dark days and late at night, will cause many to interest themselves to a greater extent than they would with ordinary daylight.

The making of lightings by this lamp is specially simple, for the reason that there is positively but one source of light to control. It is the experience of many operators that the average skylight really gives two or more sources of light, depending very much upon the operator and his arrangement of curtains and screens. The old timed double slant light has a light falling from the top part of the light, and if the side light is open there is another light from it, and these two lights of course take a different direction in reaching the subject; the top light falling more or less perpendicularly, whilst the side light falls horizontally. These two directions of course cause two different sets of shadows in the face, one set running downward, coming from the perpendicular light, and the other running, horizontally, coming from the side light. Where such a condition prevails, it necessitates a greater amount of retouching, in so much as one set of shadows must be worked out if the rule of "having the lights pass over the face from one source of light"

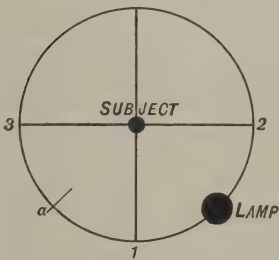
is to be adhered to. In addition to these two sources or directions of light, there is often even more sources added, by the operator using his curtains in such a manner that they within themselves form other sources, as, for example, one curtain may be drawn so that there are eight feet of light space left, whilst its neighbor may be so drawn that there are but six feet of light space. This causes one shadow to be longer than the other, and being so one will require either working out entirely or at the least softening. Now all of this is easily avoided where the operator understands fully the handling of his light. But it is a well known fact that there are very few operators that fully understand any such arrangement of the light. Now just here is where the Aristo light simplifies matters. It being but a single globe cannot possibly throw but one direction of light, and of course but one set of shadows resulting from this source of light. In using it I have found it gives softer results by inclosing it in a barrel shaped screen made of white cloth, say "*muslin*." This screen is about two and a half feet in diameter and four feet long. The light is sunk into this barrel, so that all light must pass through the screen. This gives remarkably soft high lights, and luminous shadows. Any effect of light obtainable under any skylight can be made by this light, ranging from the broadest effects to the lowest shadow tones. All depending upon the raising or lowering of the light to secure diffusion or concentration. I refer the reader to the small diagram used in connection with this article. The center of the circle represents the subject. The size of the circle made about the subject controls the effect of the light, whether soft and delicate or strong with contrast. As this circle is enlarged, of course it makes it necessary to raise the lamp higher to secure the proper direction for the light to fall toward the subject. Naturally the higher the light, the farther it is from the subject, and the farther from the subject of course the weaker it is and the softer the effect in the negative.

Now imagine a circle drawn around the subject, and have the lamp occupy the position shown in the diagram, and any effect of lighting may be secured. The principle is just this: we endeavor to have the light fall on the subject from an angle of about 45 degrees. It is this that makes it possible to use any source of light satisfactorily. The circle represents 180 degrees, divided in half represents 90, dividing each 90 shows 45. If this is done and the lamp placed at 45° of the circle and raised above the subject's head the same distance that it is placed to the front of him, it can be seen that the light from it falls from every direction at an angle of 45 degrees. For example: If the lamp is six feet to the front of the subject, it should be raised six feet above his head. If it is ten feet from him, it should be raised ten feet above his head, and so on. As these circles are reduced, greater strength to the high lights, and longer deeper shadows will be noticed, hence greater contrast.

So to begin work with the lamp I suggest that the subject be stationed from it whatever distance is convenient to the operator, so long as it is possible to raise it as high above the subject's head as he is from it.

Next have the subject turn far enough to it to see the "catch light" in *both* eyes. Here is where many fail. They get the catch light in the light eye, but not in the shadow eye. If this is done by *any* source of light, it results in *harsh* lighting, and is due to the subject facing away from the light too far. It not only leaves the shadow side of the face

without light, but shifts every high light on the light side of the face too far to the rear of the head, making the outline of the face too strong in light, and destroying the idea of having the central parts of the face the "centers of attraction." Therefore I say, have the subject turn until the catch light in the shadow eye is as strong as that in the light eye. Next look to the shadow from the nose. If it runs toward the corner of the mouth, the height of the lamp has been well judged. But if the shadow runs more toward the center of the lip or mouth, the lamp is too high for its distance from the subject. If the shadow runs more across the cheek, or above the corner of the mouth, the lamp is not high enough for its distance from the subject. *Raise it until the shadow from the nose runs toward the corner of the mouth*, as every effect of light depends upon this one thing. Now if the camera is placed at any point between figures Nos. 1 and 2 a broad effect of light will be secured. *Do not have the subject turn his head* for a different position in this broad effect, but *move the camera if a different position is wanted*. To turn the subject's head will change the effect of light. To move the camera does not, but does change the view of the face, or position. Now leave the subject posed and lighted as directed, but move the camera to any point between 1 and 3 and a Rembrandt effect will be the result. Do not change the subject for "different views" of the face, but move the camera to any position between these numbers and a set of views of the face may be had ranging from full front to full profile Rembrandt lighting. Now



move the camera to position indicated by figure No. 1, and then have the subject turn his face away from the light until the eye on the shadow side of the face is out of sight from the camera, and a shadow effect in profile is the result. It will be noticed that there is a strong high light on the ear, and that this light gradually blends over the face until it reaches the cheek bone, and from there forward the face is in a delicate shadow, there being no light whatever on the nose. Next move the camera to the

position marked "A" and then have the subject continue turning from the light until the eye on the shadow (or what was the shadow side when we first began the lesson) side of the face is again out of sight from the camera and a full shadow effect is secured. The strongest high light will be on the edge of the ear, and back of the neck, whilst the face will be without light. The hair will be strongly illuminated, and if it is dark or black, a white head screen will be indispensable, to prevent its looking "chalky" in parts and too black or without detail in other parts.

Next have the subject turn back to the light until the catch light is seen in shadow eye (as in the first instance). Then have him turn very slowly away from the light until the catch light just leaves the shadow eye. This should be done carefully, for to turn away farther than necessary would destroy the "combination," and spoil the effect. But the instant the catch light leaves the shadow eye have him stop, and then move the camera around on the shadow side of the figure, to just miss seeing the ear on the light side of the head, and this gives an "edge" effect, all the light being on one *edge* of the face, so to speak.

Next leave the subject so posed and lighted and move the camera farther towards the shadow side, or until the eye on the light side cannot

be seen and the "Line" effect is secured. Of course, it is understood that the back-ground must be moved in place when a change of the camera calls for it. When the Line effect is made the lens must be shaded from the light so as to prevent fog.

I have said nothing of using a reflector, but in the shadow effects I have found one will be of special use. I know many operators condemn the shadow effects. But it has been my experience that the good workmen who are capable of making them *do* make them frequently. At any rate it will do no harm for one to *know how* to make them even though he may never deliver them to his trade, and here is the strongest claim to be made for the Aristo light. *It makes it possible for the operator to make any desired effect on any and all days;* and we know this is not true of the old time skylight. If the question is asked me "Can you get better effects by its use than with day light?" I answer *NO*, but the same effects can be gotten, and on a cloudy, rainy day just as easy as on the clear day. There you have it in a nutshell.

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### POTASSIUM PERCARBONATE, THE BEST HYPO ELIMINATOR.

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THE fact that potassium percarbonate is the most satisfactory and safest eliminator of "hypo," and that it is less known than it deserves to be, may be sufficient reason for giving prominence to a letter sent to us by Mr. Henry F. Steele, which shows that percarbonate of potassium, even in the present day of advanced chemical knowledge, may be confounded with permanganate of potassium on the one hand, or with potassium bicarbonate on the other hand. Mr. Henry F. Steele, of 12, Bloomsbury Street, writes:—"I enclose a cutting from one of your contemporaries of a few weeks ago, in which you will see that 'potassium permanganate' is mentioned. As the same mistake was repeated in a recent issue of your paper and has not been corrected, I think it well to bring it under your notice. As you are aware, there is no such preparation as percarbonate of potassium. I suppose the writer intended to use the term bicarbonate." The cutting from a contemporary is in answer to a correspondent who seeks for information about potassium percarbonate as a "hypo" eliminator, and the following is the reply:—"This is the best chemical hypo eliminator there is. As soon as the plate is taken from the fixing bath, rinse well back and front, and then put into a dish and cover with clean water; add five grains of percarbonate for every quarter-plate, or its area, 14 sq. inches, and rock well. As soon as the effervescence ceases remove the plate, wash for five minutes and dry. The average time is about ten minutes." We see nothing whatever in the above reply that is in any sense inaccurate or misleading, as suggested by Mr. Steele; indeed, we have given similar information to our readers, but in view of Mr. Steele's remarks, we may supplement previous references to potassium percarbonate by a little general information regarding this remarkable compound, which cannot be usefully replaced either by potassium permanganate or by potassium bicarbonate; in fact, this latter salt is not an oxidizing agent in any sense, and has no effect whatever upon "hypo." The potassium percarbonate, on the other hand, is one of the most powerful oxidizing agents known, its formula being  $K_2C_2O_8$ . When the solid white crystals are put into water, free oxygen is evolved with effervescence, and potassium bicarbonate remains in solution as an inert decomposition product. Hyposulphite eliminators of the hypochlorite or hypiodite class may injure negatives or prints if traces remain behind, but as the potassium percarbonate is decomposed almost immediately by water, nothing injurious remains.—*Amateur Photographer (Eng)*.



TE DEUM.

BY BAUER & COFFEE, KANSAS CITY, MO.



## POINTLETS AND TIPLETS SUNG TO RAGTIME.

BY YOUR UNCLE KRIS.

DID you ever notice how bilious it makes a fellow feel to have so many bills hanging over him?

# # #

All fools are not dead. In fact, I shouldn't wonder if there are a lot not yet born.

# # #

Many make the mistake of marrying too young. In fact, all men do, but it is a mistake seldom or never repeated.

# # #

It you want to make your wife happy, "argufy" with her and make her unhappy by so doing.

# # #

A woman is never happier than when she is unhappy over her husband "talking back" at her.

# # #

Many seem to think it undignified to *hustle*. They usually talk about some other fellow being so mean, because "he is trying to get everything in sight."

# # #

Don't have more confidence in some one else than in yourself. The other fellow may violate your confidence.

# # #

The average man's idea of pleasure is to indulge the things he can't afford.

# # #

Life is like a game of cards.—A good deal depends upon a good deal.

# # #

Married life is a constant struggle. The wife struggles to keep up appearances, and the husband struggles to keep down expenses.

# # #

It isn't everybody that paints the face that can properly be called an Indian.

# # #

The latest explanation of the miracle of Christ casting out the devils, and their taking up their abode in the swine, is that they made deviled ham of the hogs.

A goodly number expect to get at least a dollar's worth of religion every time they drop a nickel in the collection basket.

# # #

Many men say they are ready to die for their country's sake. The trouble is they don't.

# # #

Everybody and everything to accomplish anything must be pushed, even the electric button.

# # #

If a man never has anything to *unsay*, it is a foregone conclusion he never has anything to say.

# # #

Oratory is simply gab with a frock coat on.

# # #

It's a poor fool that can't be worked both ways.

# # #

When a girl receives her first proposal, she at once finds it necessary to establish a waiting list.

# # #

If at first you don't succeed, do it over, but don't overdo it.

# # #

Some men are born great, then shrink, and never really find out how small they are.

# # #

If a fellow falls in love at first sight, he should have another look.

# # #

God may have created the first woman, but the devil was hanging around and stole the pattern.

# # #

You need not put up a sign "Post No Bills," for they will come through the mails, if no other way.

# # #

What is the good of a cook book if it doesn't tell us how to keep a cook?

# # #

The choir sings "Peace on Earth," but whats that got to do with the choir?

# # #

The value of wealth cannot be appreciated by those that do not possess it.

Some women would not be satisfied in heaven if they were forbidden to look under the bed for burglars.

# # #

Man's inhumanity to man is often caused by indigestion.

# # #

Love is catching among girls at 16 as much so as measles at 6.

# # #

If others overestimate your value, you need not do so.

# # #

'Tis not every person that appears honest when he tries to appear humble.

# # #

One can call attention to the good to be seen in others, and never lose a thing. To call attention to the weak or mean points in others loses the respect of all good people.

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## WARM WEATHER TROUBLES.

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THIS is a regular subject in photographic journals and in the lay press at about this time of the year. When gelatine plates first came on the market the nature of the gelatine used on them was not very well understood, and there were real and unavoidable troubles from frilling. This can now be altogether prevented, as "J. M. B." points out in the "Pall Mall Gazette," if a few simple precautions are taken. We must try to keep all solutions at a fairly even temperature. That is to say, we must avoid using a freshly-made hypo bath, since the dissolving of the crystals lowers the temperature considerably. We must handle the plates as little as possible, and must only hold them by the edges in such a way as not to rub up the film from the glass. If the plates are unnecessarily handled, and are then stood up in a tank where a stream of water from the tap falls upon their edges, we cannot complain if they frill badly.—*Photography*.

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### DEAD BLACK FOR WOOD.

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Mix the following :

#### No. 1.

Alcohol.....	6 oz.
Shellac.....	1 oz.

#### No. 2.

Alcohol...	2 oz.
Lamp black.....	2 oz.

Dissolve No. 1 and stir No. 2 into an even paste. Then mix the two by stirring. If the surface is not dead black add a trifle more lamp black, but too much prevents the varnish from sticking properly.

## THE PRESENT STATUS OF COLOR PHOTOGRAPHY.

BY E. J. WALL.

I WISH that the task of trying to give a brief but coherent idea of the present status of color photography had fallen to some one else's lot, for it is not the first time I have spoken on it, and it is always as well that a subject should be viewed from different standpoints

My task is rendered all the more difficult because the recent exhibition organized has practically taken the wind out of my sails. This was an excellent exposition of color-photography as now practised.

It is necessary to divide the subject into two main heads: First, the commercial application in the shape of photo-mechanical work, and, secondly, those processes which, requiring no mechanical power, may be used by any photographer, whether professional or amateur.

With regard to photo-mechanical processes, there is practically only one which is now of any importance, and that is the half-tone process. We are all of us more or less familiar with the present status of this craft, or, at any rate, with the results. It is true that there are still faults and the inks are not in every case ideal, and in some cases one feels that there is more fine etching than should be required. To enter at any length upon these points would entail you being wearied and my transgressing that rule which says that papers must be limited to half an hour. The subject of the inks in particular has been ably treated by Sir Wm. Abney, and the outcry is still for those with ideal absorptions. I believe I am correct in saying that if more attention was paid to the precipitation of suitable dyes of the so-called aniline class, suitable as regards fastness to light, transparency, and correct color absorption, we might get further advances. A generally accepted opinion is that all the aniline dyes are fugitive, but this is not so by any means. Of course, the chief fault of the half-tone process is the irritative effect of the cross-line screens; collotype is a long way ahead in this respect, but it was proved quite ten years ago not to be a commercial three-color process, if regularity of results is to be kept in view.

I am not rash enough to say that we have reached finality in the photo-mechanical reproduction of subjects in natural colors, but if further advance is to be made, it can only be by the application of strict scientific facts and not to rule of thumb work.

Turning now to the second method, we must divide this into two classes—the direct and indirect processes. To the former belong practically only the Lippmann and the bleaching-out process.

Since Professor Lippmann of Paris, gave, in 1891, details of his process of obtaining photographs in colors direct in the camera there has been no great advance; minor improvements there have been, but the very fact that it is necessary to use a perfectly transparent and grainless emulsion must, so far as I can see, limit the speed of the plate, with the result of proportionately long exposures. The fact, too, that the resulting pictures are upon glass, and can only be seen by reflection when viewed at a certain angle, must limit this process to the laboratory.

Professor Lippmann last year announced that after exposure of a film of bichromated gelatine in the camera in such a manner as to obtain interferential effects he had been able to considerably intensify the colors by first treating the film with potassium iodide and then with silver nitrate. By this process silver iodide would be formed in the luminated hardened gelatine. The colors were not only more vivid when viewed in the ordinary way, but

the complementary colors were vividly seen by transmitted light. Bichromated gelatine is excessively slow, and so far has not been satisfactorily orthochromatized, so that there is little hope with this. If the same principle could, however, be applied to the ordinary Lippmann emulsion plates, it might be valuable to obtain negatives in the complementary colors.

Another process which will give us colors direct is that known as the bleaching-out process. In this, as you probably all know, a mixture of fugitive dyes is coated on paper, and exposed under a colored original, and the dyes are bleached out by the colored light that they absorb.

Dr. Neuhauss, who has paid considerable attention to this subject, uses a mixture of methylene blue, auramine, and erythrosine in a solution of gelatine, and increases the sensitiveness by the addition of chloral hydrate and caustic soda. Dr. Smith, of Zürich, who is placing a somewhat similar paper on the market, still adheres to the use of anethol, the camphor, of aniseed oil, and advises the backing of the paper when the printing is half finished with a sheet of blotting-paper saturated with hydrogen peroxide and alcohol.

You will note that this is a printing-out process from a colored original, and so far exposures in the camera seem hopeless, for on Dr. Smith's authority it is possible to obtain a result in the camera with an exposure of something like six hours. Should it ever be possible to increase the sensitiveness of this product so that it became possible to obtain a colored result by any reasonable exposure in the camera, it would be very valuable, because with one such result the duplication or printing would be easy, as the colors obtained would in the same way reproduce themselves on a similar preparation, for red light bleaches out the yellow and blue, leaving red, blue bleaches out yellow and red, and yellow bleaches out the red and blue. Intermediate colors are, of course, formed by the partial bleaching of two colors.

There are many difficulties in the way to success, for the results depend upon the character of the light, sunlight not giving the same result as electric, and so on.

#### INDIRECT PROCESSES.

Indirect methods of color photography are those in which three negatives of a subject are obtained through suitable red, green, and violet filters, hence the name three-color photography, which embraces a whole series of processes.

There are, however, two main divisions—the first comprising the additive or optical synthesis methods, in which an image is formed either by projection with three-colored lights, or the image is formed by reflection in an instrument such as the chromscope such as I have on the table here. In both cases the transparencies are projected with or viewed by light, which is practically the same as the color filter through which the negatives were taken.

While these methods are not such as appeal to every worker, because in the one case the triple lantern is a costly and cumbersome apparatus, and in the other because only one person can see the result at a time. In my opinion no results by any other methods can equal those obtained in this way.

Professor R. W. Wood, of Wisconsin, U. S. A., devised in 1899 a method of producing pictures in their natural colors by optical synthesis by means of three diffraction gratings ruled in different degrees of fineness on glass. Three constituent negatives are taken in the ordinary way through the usual red, green, and violet filters, and from these transparencies made by the usual photographic process. A sheet of glass is coated with bichromated gelatine and dried, and exposed to the transparency taken through the red filter, the coarsest ruled diffraction grating being placed in between; the whole is then exposed to sunlight, using parallel rays as far as possible. On the same plate is placed the positive from the negative taken through the green filter, with a finer filter interposed and again exposed to sunlight, and the plate then developed with warm water. The third transparency, from the negative taken

through the violet filter, is exposed, film side out, with a second bichromated gelatine plate, a still finer ruled grating being interposed, and then developed with warm water and dried. On bringing the two plates into accurate register and viewing them by transmitted light by means of an eyepiece, a picture in colors will be seen, the colors being formed by the decomposition of the light by those lines of the various diffraction gratings which were impressed on the bichromated gelatine, through the transparent parts of the positive used.

In 1904 Professor Wood improved his process and applied it to positives obtained by the Joly process — that is, positives obtained from the negatives taken through screens ruled with the three filters in closely contiguous lines. Gratings were ruled with three sets of lines in bands corresponding to the width of the red, green, and blue lines of the Joly screen. The positives from the Joly negatives were flowed with a thin solution of gelatine sensitized with bichromate of potash and dried. The triple ruled grating was then placed with its ruled surface in contact with the sensitive film, and exposed for a short time to light, and the plate then dipped in warm water and dried.

Quite recently Mr. H. E. Ives, the son of F. E. Ives, who has probably done as much as anyone for photography in natural colors from a practical point of view, has so far improved this process that in my opinion it can now be considered practical. He points out that the disadvantages of using Professor Wood's latest method are that one has to use a special grating, that one is constricted to the use of Joly pictures, and, further, that the Joly rulings themselves act as gratings and give rise to false coloring due to the superposition of spectra.

I do not propose to enter into a detailed statement of all the arguments and facts that he deduces, nor to detail his methods of his early work, but to try and give you a succinct account of the plan he has finally adopted. Negatives are taken in the usual way through the usual color filters; from these negatives transparencies are made by contact. A diffraction grating replica on glass having 3,600 lines to the inch is required, and some bichromated gelatine plates and a ruled screen, with at least 200 lines to the inch, and with the opaque lines twice the width of the transparent. One of the transparencies is then projected by means of a lens on to the bichromated gelatine plate, the diffraction grating being placed in contact with the film, and then over this the ruled screen. The exposure is made, and the second transparency placed in position; the diffraction grating is now turned through an angle of  $21\frac{1}{2}$  deg., the ruled screen shifted so as to cover the exposed part of the film, and uncover a fresh strip; another exposure is made. The third transparency is then placed in position, the grating again shifted 21 degrees, the ruled screen again shifted to cover the two exposed lines, and the third exposure made. The plate is then washed in water to free it from the bichromate, and the operation is finished,

The shifting of the grating is to cause the blue, green and red to fall in their proper places, when the grating ruling is parallel to the slit, the blue falls on the plate, after a shift of  $21\frac{1}{2}$  degrees the green is on the plate, and with the second shift of 21 degrees the red; for as a grating is rotated as regards the slit, the spectra close in towards the slit.

The resulting plate, because you cannot call it either a negative or positive, simply has impressed on it the rulings of the grating at the above-mentioned angles, and only where the light passed through the transparency. When viewed in the hand the result is a colorless sheet of glass, but when illuminated by light from a slit and viewed by a lens or eye-piece, the colors are at once seen in very great brilliancy.

In order to obtain a great amount of light, Mr. Ives uses four slits, and thus obtains the superposition of two first and two second order spectra. The lines are so fine as to be absolutely invisible to the naked eye. This



VENETIAN.

BY BAUER & COFFEE, KANSAS CITY, MO.



method is to be adapted for lantern projection, and it is hoped to find means to take the pictures directly in the camera.

From a scientific point of view this process is of very great interest, but I very much doubt, and this is entirely a personal opinion, whether it can ever become a popular commercial process. Dismissing any inherent difficulties in the working, and there may be some, I do not think that the public are going to be satisfied with pictures on glass or those that require a special apparatus to see them; such could not be given by Edwin to Angelina, or at least it would be inconvenient for the latter to carry about an instrument as big or bigger than a stereoscope, in order that she might, when she thought fit, gaze on the features of her beloved.

The process is extremely ingenious, and every credit is due to the inventor, who obviously bids fair to become the distinguished son of a more distinguished father.

#### SUBTRACTIVE METHODS.

All other methods of obtaining photographs in natural colors are what are known as subtractive methods. That is to say, we start with a white screen or paper, and lay pigments thereon, and thus subtract something from the total white light.

Considering first those methods by means of which we can obtain transparencies that can be projected with any ordinary lantern; there are practically three principal processes, the Sanger-Shepherd, that of the Lumiere N. A. Company, and Pinatype.

Taking these processes in order, I propose to briefly sketch the lines on which they proceed, and show you results by the same. I do not propose to enter into working details; those amongst you who dabble in color photography are as well acquainted with the same as I am. Others must judge for themselves of the value of each and all the processes, and they have a very ready means of obtaining instructions for the same. Personally, I do not believe that there is much difference in results by any of the positive processes provided the negatives are correct.

First of all we come to the Sanger-Shepherd process. In this a positive is made from the negative taken through the red filter on an ordinary black tone lantern plate; this is developed, fixed, thoroughly washed, and the image converted by means of ferricyanide and an iron salt into a blue image. From the negative taken through the green screen an image is obtained on bichromated gelatine containing a little silver bromide, the support being celluloid, and printing being done through the celluloid; the image thus obtained is developed in warm water exactly as in the carbon process, then stained up with a red dye, and superimposed on the blue image, and the celluloid stripped. In the same way a positive is made from the negative taken through the blue screen, and stained up in yellow, and the whole cemented and bound together.

In the Lumiere process as worked in England, precisely the same procedure is adopted, only the blue image is obtained by the same process as the other transparencies, and stained up with a blue aniline dye.

The Pinatype process differs from the other two, in that the dyes used will not stain hardened gelatine; that is to say, in the last two processes the original negatives are used for printing, a relief in hardened gelatine is thus obtained, and this relief is stained up; whereas in the Pinatype process transparencies have to be made in the usual way, and from these the colored transparencies are obtained.

A sheet of glass coated with bichromated gelatine is exposed under the transparency from the negative taken through the green filter, and after removal of the bichromate with a bisulphite bath, the image is stained in red. This red positive is treated to a weak bath of a copper salt and dried, then

coated with bichromated gelatine, dried, and exposed under the transparency from the negative taken through the red screen, and then stained up with blue. The yellow image is obtained in the same way, or it may be obtained reversed, and used as a cover glass.

Mr. E. T. Butler has kindly lent me a few slides which are made by his process, which practically consists of dyeing the gelatine first, then bichromatizing, exposing and developing. These results are specially interesting, as they are from negatives taken, all three simultaneously, in a camera which Mr. Butler has invented.

#### PRINTS ON PAPER.

As regards obtaining color results on paper, there have been a great many processes proposed or worked at one time or another. For instance, Drs. Miethe and Lehmann have suggested using the dusting-on process, in which successive coatings and dusting-on must be resorted to. Gum bichromate printing has also been used by Perscheid and others, principally continental workers.

Dr. Selle uses the property of certain dyes which stain bichromated gelatine hardened by the action of light more strongly than the unhardened, and proceeds as follows: A sheet of glass is coated with a zinc-white collodion, which acts as the support for the colored picture. On this collodion film a bichromated gelatine film is coated, and when dry exposed under one of the negatives. By washing in cold water the undecomposed bichromate is removed from the gelatine film, whilst the chromic oxide formed by the action of light remains behind. The print is now laid in an aqueous solution of a mordant dye of corresponding color—that is to say, a dye which has the property of not staining pure gelatine, but of combining with the chromic oxide to form a so-called “color lake”; thus only those parts of the gelatine film which have been affected by light will be dyed. When dry, the first image is coated with collodion and a film of bichromated gelatine coated on top of it. On this light-sensitive film the second constituent negative is printed, after the outlines are made to accurately coincide with those of the first image. The second print is treated like the first, and stained in the proper color. Finally, after the second image has been coated with collodion, a third film of bichromated gelatine is coated on the top, and the third negative printed and dyed, etc. The finished print with the white collodion support may be easily stripped from the glass and mounted on a card. The colors are very permanent, because they are chromium lakes; yet no dyes appear to exist which possess all the properties which Selle’s process requires. This is the principal reason why this interesting and really original process has not been introduced in practice.

Schmidt, of Berlin, also uses a similar process.

Reichel, of Munich, makes three-color photograms by printing the three constituent negatives on collodio-chloride paper, tones them in special baths blue, red and yellow, and then mounts them one on top of the other. For the red image a sulphocyanide gold bath with sodium iodide and potash is used; the yellow print is made by toning with lead, and the blue with iron salts.

Another process for the preparation of prints has been patented by Sanger-Shepherd and Bartlett. Three images are obtained on celluloid films as usual; these are stained with suitable dyes, and the damp colored film is brought into contact with paper coated with soft gelatine. The dye is transferred fairly quickly into the soft gelatine, and when the dyed film is lifted up the colored image is seen on the paper. The same process is gone through with the two other constituent images, which must, of course, be laid on the paper so that the outlines coincide. The dye is sucked out of the image by the gelatine, and the celluloid images, which thus become colorless, can again

be dyed, and can be used for making prints. Like the dye solutions, they are quite permanent. The process of printing may be examined from time to time by lifting up one corner of the paper.

Another process introduced by the Lumiere N. A. Company is briefly as follows: The three constituent negatives are obtained in the usual way, and that taken through the red filter is varnished with celluloid varnish. A sheet of glossy bromide paper is soaked in water for at least half an hour, then, whilst wet, squeegeed into contact with the red filter negative, and exposed, developed and fixed. After thorough washing, the image is converted into Berlin blue. Prints from the other two negatives are now taken by printing bichromated gelatine films on thin celluloid, the celluloid being in contact with the film of the negative; then developed with warm water, and stained up in the red and yellow dye baths, and then successively transferred on to the blue image, the celluloid being stripped in each case.

The Pinatype process was, I believe, demonstrated to you on Monday evening. Briefly it is as follows: Transparencies are made in the usual way on ordinary plates; these are then printed on bichromated gelatine, and the plates thus obtained stained up in the respective dyes, and gelatinized paper, after being well wetted, is squeegeed in succession to the three-colored plates, and the dye is transferred to the film of gelatine. The dyed print plates will keep, and may be repeatedly used, and only require restraining before each pull.

#### CARBON PROCESSES.

Recently we have had commercially introduced three-color carbon tissues. Those of the Rotary Photographic Company are coated on very thin celluloid, which is placed in contact with the film of the negative, so that double transfer is avoided. The Autotype Company use the double transfer process for their color tissues and a semi-transparent temporary support.

The results obtainable by these processes are excellent, and there is nothing to learn, as they are nothing but the carbon process.

It is utterly impossible to give you any complete idea of all the methods which have been proposed and patented for obtaining transparencies and prints; to do this would compel us to undertake an all-night sitting. I have sketched in the principal processes, those which we may justly consider as in practice.

Possibly I should mention Drac's process, in which no color filters or screens are used, but the light is split up by means of prisms into definite sections of the spectrum, and these are used for making the negatives and projecting the transparencies.

Then there is an extraordinary process patented by Schinzel, which, if it can be worked, should be valuable, but I can see some difficulties in the way. Briefly, a plate is coated with three sensitive films, each of which is sensitized for a particular region of colors, and carries a color screen in itself. After development and fixation the plate is treated with hydrogen peroxide, and the silver sets free nascent oxygen, which bleaches the dyes; then on removal of the silver the result would be a photograph in colors. There are other modifications suggested, but it looks rather visionary on paper.

Gurtner, of Berne, has patented a two-color process, in which only one exposure is required. A chlorobromide transparency plate is dyed in an aqueous solution of naphthol orange and placed film to film with a panchromatic plate, and the exposure is made through the glass of the transparency plate.

The orange-dyed transparency plate acts during exposure first as the sensitive plate for the blue rays, and secondly as a light-filter, which only permits the red, yellow and green rays to reach the panchromatic plate. On the first plate there will thus be only the blue parts of the picture represented as

black ; on the second plate only the red, yellow and green parts will be black. In other words, the transparency plate gives the negative for the yellow print, the panchromatic plate the negative for the blue print.

The prints are made as follows : From the panchromatic (blue) plate, a Berlin blue print is made by any of the well-known methods, either by toning a transparency plate or bromide print or by printing on ferro-prussiate paper. The transparency (yellow) plate, from which the stain is quickly removed by fixing and washing, is either printed on P.O.P. or on stripping collodio-chloride paper. The prints should be fixed with ammonia without toning, and will thus acquire a muddy yellow or yellowish red tone. The yellow transparency is now directly combined with the blue, by placing the plates film to film. If a print on paper is required, the collodion print is transferred direct to the blue print. It is obvious, without further elaboration, that this process can never give us photographs in natural colors. Even if our eyes cannot directly recognize red in a landscape, yet in the multitude of compound colors red is always present. Moreover, the inventor admits that his process will not reproduce red.

This naturally recalls the fact that plates with two such films and, further, plates with three films specially sensitized and bearing their own color screens, are obtainable commercially ; whether they are of any practical value I am not prepared to say.

#### THE JOLY PROCESS.

I have reserved to the last any mention of what we may justly call the one-plate processes. The first of these was that invented by Dr. Joly, our President of last year. In this process all the color filters were ruled in parallel lines on one glass, and this was placed in contact with a plate, and the exposure was made through this compound line filter screen. From the negative thus obtained a positive was made on an ordinary black tone lantern plate, and this bound up in contact with a screen similarly ruled, only with the correct colors, which were slightly different to those of the negative taking screens. This process was followed or was independently contemporaneous with the McDonough process, an exactly similar one.

Sampolo and Brasseur had also a somewhat similar process, but these processes were not commercially successful. For one reason we had not satisfactory panchromatic plates, and another was that the ruling was comparatively coarse, so that when projected the lines were distinctly visible on the screen. The most important reason, to my thinking, for their non-success, lay in the fact that they were glass processes and would not give prints on paper.

"Sheets of ordinary negative glass are coated with bichromated gelatine, and exposed to the light through a negative plate of transparent and opaque parallel lines. The light passing through the transparent lines of the negative renders the gelatine insoluble in warm water, the unexposed portions washing away, thus securing upon the glass colorless gelatine lines, which, with the plates now in use, are from 1-600 to 1-1,000 of an inch in width.

"The plate is then immersed in a color bath of a suitable green dye, and then in subsequent baths to render the color stable, washed and dried. The appearance of the glass is a delicate green tint. It is then recoated over its entire surface with bichromated gelatine, and again exposed to the light through the opaque lined negative, taking the precaution to have the green lines protected by the opaque lines of the negative, and also one-half of the remaining unexposed surface.

"The plate is treated in a similar manner after this exposure as for the green lines, except that a red dye is now used, and the plate is rinsed and dried as before. The appearance of the plate is yellowish in tone. It is then coated a third time, again exposed, and passed into a bath of violet-blue dye.

This gives the plate a neutral tint, from the recomposition of the three elementary colors, the surface being completely covered without overlapping of the edges.

"It is possible by this photographic printing operation, with special machinery for aligning the plates and printing them automatically, to obtain remarkable uniformity. The increased fineness of the color lines renders them invisible to the eye, and registration of the lines with a transparency would be impracticable.

"The next operation is that of coating them with a panchromatic emulsion, when they are ready to be exposed in an ordinary camera, developing and fixing in the usual manner, and obtaining a negative in colors. It is obvious that in this case the exposure must be made through the glass."

The negatives obviously show the subject in its complementary colors, and it is only necessary to print on a similar plate to obtain the colors as in nature.

#### THE LUMIERE PROCESS.

Recently, too, MM. Lumiere, the distinguished chemists of Lyons, have patented the use of potato starch. This is sifted so as to obtain as far as possible starch grains of approximately the same size, then they are stained with the necessary filter colors, and mixed so that the mixture presents a uniform grey tint, proving that there is no preponderance of one color over the others. The mixture is then sifted over glass which is rendered sticky, and the grains adhere. Now it is important that there should be no overlapping of the grains, and that the interspaces of bare glass left between the grains—for they are shaped something like an elongated oyster shell—must be filled up with an opaque material. They must also be protected by a varnish. There is also another point, and that is that starch is not transparent until imbedded in some material like Canada balsam. You will thus see that there are many difficulties to overcome, and when this multiple filter plate is ready it has to be coated with a panchromatic emulsion.

The exposure is made, of course, through the glass, and after development and fixation the result is a negative not only as regards light and shade, but also colors; that is to say, the complementary colors are obtained, so that to obtain a positive one must either print on to a similarly prepared plate or convert the negative by one of the well-known methods into a positive direct.

Drs. Smith and Merckens, of Zurich, have patented the use of very small geometrical figures of all sorts for exactly the same purpose, and they claim that they can make a printing paper by the same means. These patterns are impressed on a gelatine plate mechanically, and the emulsion coated on top, the exposure being made through the glass.

Some such process as this, if practicable, will, I think, solve the problem of color photography. One plate carrying its own filters, and a similarly colored paper whereon to get our results; but if the latter, the colored paper is impracticable, then we have means at our disposal in existing methods of obtaining prints in colors. What we want, as I have proved by being able to make a print from a Joly negative, is colors on paper.

There is one fact that I should like to mention before leaving this particular subject. All these one plate, mosaic, or line processes were outlined by the well-known French writer, Louis Ducos du Hauron. In his work, "*Les Couleurs en Photographie, Solution du Problème*," published in 1869, he suggested the use of lines and dots for particular purpose, but it is not generally known that in a letter to M. Lelut, a member of the Institute of France, which was written in 1862, seven years previously, he points out that lines, dots and geometrical figures could be used. As a matter of fact, there are very few variants of three-color photography that Ducos du Hauron did not outline, although they have been the subject of recent patents.

#### THE FUTURE OUTLOOK.

Possibly I might say a few words as to the practice of color photography. Recently it has been so simplified by the introduction commercially of satisfactory panchromatic plates, of excellent filters which absorb really very little light save that which they ought to, and easy printing materials, that it is a subject which should receive more attention than it does. What has stood in the way of its more general adoption, what still stands in the way, is the want of a camera which will enable us to take all three negatives at once, a camera which can be obtained at a reasonable price, is simple in construction and working. Given this, I am convinced that where we now have one color worker we should have a hundred. The very fact that one must make three consecutive exposures limits our work enormously; whilst in the studio this is not felt so much, it is a great drawback for all outdoor work, where trees, cattle, etc., will not keep still just to please the photographer. It is possible that I am optimistic and prejudiced, and that the pictorial worker who loves to suggest rather than delineate an object will smile at my ideas that color photography in another few years will be the rule and not the exception, and will say that it can never be a means of pictorial photography because it will not allow him to make eccentricities. My answer is that it will place a still greater power in his hands because he cannot only destroy and alter form, but color also.

The future of color photography lies in a one-plate exposure and one-printing paper, but the intermediate step is the one-exposure three-plate camera, and three printings. Color photography, as it stands at present, has been commercially proved in Berlin, in London, and in Plymouth. There is a vast field open before it, not only in portraiture, but in every subject that has color, and when we look around us it will be found that the exception in nature is monochrome, whereas in photography it is the rule.—*British Journal of Photography*.

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#### THE QUESTION OF FOCUS.

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Do NOT suppose I am going to advocate or try to persuade you to make what you have heard described as “fuzzy” prints. There is no merit whatsoever in making an out of focus picture unless there is some definite purpose in so doing, and some good gained, and then the old adage must be reversed, for in picture making the end undoubtedly does justify the means.

Focus the lens as sharply as you can on some quite near portion of the subject, keeping the lens with its full aperture, and then put in a medium-sized stop, say F/16 or F/22. Now notice how the near objects, instead of standing out in strong relief, as they did at first, seem to get lost in the great mass behind and beyond—take the stop away, and again notice instantly the near objects which were sharply focussed seem to start away from the background. Now, in focussing your scene you have got to *effect a compromise*, you don't want the more distant portions so blurred that no one can tell of what they consist, but it may be advantageous to have them just so much blurred that they bring the nearer and sharper parts into prominence, and so give the whole print the impression of rolling back into distance. In order to do this you may, after all, find it necessary to use a stop, but start with F/8 or F/11, and resist if you possibly can the temptation to use anything smaller. Use stops only as an emergency, do not regard them as a necessity.

So I suggest that one of the most powerful means of making a scene appear to recede is by discreet use of the lens and its stops—now a good deal can be done to help the desired effect of recedence by the composition.—*Amateur Photographer*.



GRACE HAYWARD.

BY BAUER & COFFEE, KANSAS CITY, MO.



## SOME NOTES ON FACTORIAL DEVELOPMENT.

BY HAROLD J. BLACK.

FACTORIAL development, although it may be described as the simplification of a more or less complex process, is not so "childishly" simple that one should adopt it blindly, or, rather, that one should adopt the development factors which another's brains have ascertained to be correct. Mr. Watkins' figures *are* correct; that is to say, they give certain correct photographic results. But it may so happen that we wish a negative more dense than would be given by Mr. Watkins' figures; and if so, it only requires a very little thought to show that in order to achieve this result, we must make some alteration in our development factor. To put the matter in another form, if we want a thin negative in one case, a medium negative in another, and a dense negative in a third case, and if we use the same developer of the same strength for all these, we cannot expect to get the three different qualities of negative if we say to ourselves that the factor for that particular developer is twelve, and proceed in each case to develop for twelve times the number of seconds that the images take to begin to appear. If we do so, we shall have three negatives of the same degree of density. It would be possible, of course, to effect some variety by changing the developer; but the better plan is to change the factor. Thus, if we know that twelve is the correct factor for producing a negative of medium density, and we wish an extra dense one, make the factor, say, fifteen. The exact alteration can be ascertained only by experience, but once ascertained it is known for all time. The same result may be arrived at in another way. If the time of development for producing a negative of medium density is four minutes, according to our factorial calculation, we can develop for  $4\frac{1}{2}$  or 5 minutes to obtain a dense one. The latter method, however, will not be of so much assistance on another occasion when again another dense negative is wanted, at least, not unless the time for the medium negative is again four minutes. If it should happen to be  $5\frac{1}{2}$  minutes, the following somewhat elaborate calculation must be made:—If a 4 minutes negative (that is, a negative which would be of medium density in 4 minutes) requires one extra minute for increased density, how much extra does a  $5\frac{1}{2}$  minutes negative require? By increasing the factor, however, it does not matter whether the time for the medium negative would be 4 or  $5\frac{1}{2}$  minutes, the factor for the dense one is 15, and the necessary calculation is easily made.

The development by factor of orthochromatic plates exposed through a yellow screen requires some modification of the system as applied to ordinary plates. With orthochromatic photography the more actinic lights acting on the plate are restrained so that they are brought into control, and made to come up as it were in harness with the less active lights. If we develop an ordinary plate and an orthochromatic plate (the latter having been exposed through a light filter) in the same dish and at the same time, we find, if the exposure in each case has been correct, that the sky portion of the ordinary plate appears earlier than the sky portion of the orthochromatic plate, and that in the former case these high lights appear a considerable time in advance of the rest of the negative; whereas in the case of the orthochromatic plate the landscape and sky appear almost simultaneously. The very intense rays of light in passing through the filter have been checked or toned down so that when they strike on the sensitive emulsion of the plate or film they do so in correct relation, or more or less correct relation, to the other less active lights.

If, therefore, we have a development factor which is applicable to ordinary plates, and which, it must be remembered, is calculated by the time of the first appearance of *any* image on the plate, it means that the factor makes allowance for the fact that with ordinary plates the high lights flash up quickly, and the rest of the image follows more or less *longo intervallo*. When, therefore, we come to restrain the high lights by the use of specially prepared plates and light filters, it stands to reason that, as in this case also we calculate our time for development by the time which the first appearance of the image takes to show, we must have a shorter factor, or else our orthochromatic plate will be over-developed. The matter may be best explained by figures, which, however, are merely comparative. If the high lights on an ordinary plate take 20 seconds to begin to appear, and our development factor is 12, we get  $20 \times 12 = 240$  seconds for our development. If, however, by restraining the more active lights, the high lights do not begin to appear on the orthochromatic plate until 30 seconds, we get  $30 \times 12 = 360$  seconds for our development. The increased time of development in the latter case must be wrong unless we can say that the use of orthochromatic plates and screen restrains *all* lights. But we make no such assertion. It is only some of the rays which are held back, the rays in fact which, on an ordinary plate, mean over-developed portions of the film, portions which, if development were stopped to suit them, would leave other parts of the negative acted on by the rays of light which are slow, very much under-developed.

In orthochromatic photography, therefore, some modification of the factor correct for ordinary plates is necessary. Just how much modification, may be best ascertained by experiment

A number of writers advocate the use of a developer with a factor of six or twelve, as the calculation of the time of development is thereby made easier. This is no doubt true enough, but whether or not the easier calculation will compensate for the change to a developer with which one is not familiar is a moot point. The calculation is not difficult with any factor; but perhaps in order that one may devote as much attention as possible to the actual development, and as little to arithmetic, it is better to avoid factors which have a fraction in them.

Sometimes, however, it may be a good thing to employ a developer because of its factor. In the case of under-exposed plates the image, of course, takes a longer time than usual to begin to appear, and this means that while we are watching for that appearance the plate is exposed to the lamp for a longer time than is desirable, having regard to the fact that orthochromatic and very rapid ordinary plates are not insensitive to prolonged exposure to red light. But if we use a developer with a high factor this objection is minimized. If the factor is twelve and the image does not begin to appear for sixty seconds (as may quite well be the case) our plate is exposed to the lamp-light for a full minute. This may do no harm if the lamp light is a "safe" one; but, on the other hand, it may do harm incalculable. Under the same conditions of under-exposure, however, the appearance of the image with a developer whose factor is sixty would probably be about twelve seconds, and the exposure to the lamp light would therefore be just one-fifth as long in the latter case as in the former. This is a decided advantage

But, while advocating the use of a developer with a high factor with the view of lessening the time of exposure to the lamp-light, one should not omit to point out that there is a danger at all times in using such a developer. Unless the time of appearance of the image is very exactly noted, over-developed negatives will be the result. With a factor of sixty, a mistake of one second in noting the first appearance of the image means a mistake of 60 multiplied by 1, or 1 minute, in the time of development. And that minute may make all the difference in the quality of the negative. The same mis-

take with a factor of twelve only means a twelve seconds error in development, which is probably immaterial.

While, therefore, our watch with a second hand, if laid beside the lamp, may be sufficient to enable us to correctly calculate the time of development with a low factor developer, it is advisable with a high factor to use one of the dark-room clocks which are put on the market primarily (well, primarily to sell, I suppose!) to prevent such errors in calculation being made.—*Amateur Photographer (Eng).*

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## THE DEVELOPMENT OF THE UNKNOWN.

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BY FREDERICK GRAVES.

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ONE of the troubles that lie in wait for the amateur is the question of the development of exposures where the time has been uncertain.

It often happens that we have to expose a plate without much chance of calculation, or we have a batch of plates exposed on subjects varying very greatly, or, possibly, we have a mixture of fast and slow plates in our slides, and do not, when in the dark-room, know which are which.

And it is a difficulty that may beset the experienced worker, and make him nervous if he is anxious about the results.

But there is no need to lose a single negative if only the worker will keep his eyes open and use his common sense in sudden emergency.

The expert will, we know, expose a plate for a second, and another upon the subject at the same time for twenty seconds, and yet with careful development produce two negatives that can hardly be told apart.

It seems almost superfluous to write on simple technical matters nowadays, for articles in these pages have so thoroughly covered the ground there is little excuse for failures in anything.

Still, it so happens that information in photographic technique, judging from the enquiry columns, is always wanted, and I have noted frequent queries relating to the mode of working in cases of uncertain exposure.

Supposing a plate flashes up in an alarming way, we know that unless something is done, and quickly, that plate will, in a few seconds, be a hopeless black failure. As quickly as possible we should pour off the developer, flush the plate, and immerse it in a very weak solution of bromide for a moment, then return it to the original mixture with the addition of a little more bromide.

A good plan is to use a good pyro-ammonia developer, and in addition to the standard developer have at hand a well restrained solution of the same. If, on trying the plate in this normal developer, it flashes up too fast, we remove it quickly to the developer with the extra bromide; after a time in this (and it may be left to take its time if thought proper; perhaps it may take an hour or more to develop out) it may be removed to the normal mixture and finished, or accelerator may be added to the other and the action carried on in that.

If the exposure has not been excessive, it may simply be necessary to flood the plate with the restrained mixture for a moment and then return to the normal to finish.

If, judging from the first plate tried, one feels sure the others are also over-exposed, it is a good plan to use at once the second solution (with extra bromide).

In extreme cases one might try soaking the plate, first of all in strong pyro solution, or perhaps better still in a pyro solution with bromide. Again, on

the other hand, if the exposures are too short, what are we to do? We may try first an ordinary sharp developer, and if that fails to bring up any sign of the image we may flush and soak for a few minutes in weak accelerator. It used to be recommended that these plates be soaked before developing in a weak solution of liq. ammonia, then washed and developed in a slow pyro-ammonia mixture.

Probably a good metol-hydroquinone developer and patience and time, with changes to a metol alternately with a metol-hydroquinone mixture, is best. Sometimes one can do wonders in this way with otherwise hopelessly under-exposed plates, the alternate developing, in stages, with metol, then quinol, and perhaps finally the strong normal mixture of the two—*Amateur Photographer (Eng)*.

## THE PICTURES WE MISS.

BY W. S. ROGERS.

THE landscape photographer bent on picture making is like the angler—he misses more than he takes. This is not only true of the novice, but to some extent it applies to the expert. The fact is that it is difficult to recognize at a glance what will constitute a good picture. Furthermore, the ordinary photographic tramp actually does not see every aspect of the ground he covers. The reason is that his quest is too often conducted in a manner which may be likened to the superficial observations of a casual enquirer as compared with the trained investigations of a professional detective. Let us see how this comes about.

The photographer usually passes over more ground than he can possibly examine thoroughly, and his course is confined to a more or less direct route. With face set towards his objective, he hopes to see everything that is likely to present a suitable subject for his camera. He is like the traveller by rail who believes he is familiar with the whole country through which his train has taken him daily for years, forgetting that no small portion of that country has been hidden from his view by cuttings and tunnels. Thus, though the photographer may have carried his camera for miles, he has only actually examined critically a very small area. Possibly he has never *looked backwards* once on the journey.

The enthusiastic picture-maker cannot afford to be content with so perfunctory a method, and if he has not yet realized the advantages of a more systematic search for subjects, he should examine into the matter for himself. The result will surprise him. He will find that districts through which he has hurried on his way to others, which he believed were likely to afford him better opportunities, are themselves rich in golden possibilities, once he has made them the subject of systematic study.

The matter will bear looking into more closely. It does not need long training in landscape work to realize that point of view is everything. Therefore it behooves the photographer to make sure that he has tested every point of view of any likely subject before he concludes that it is unworthy a plate. A foot one way or the other may make the difference between a commonplace view and a well-composed picture. An incursion into a field a few feet may reveal a picture quite invisible and unsuspected from the roadway. A subject which appears uninviting, when viewed from the height of the observer's eyes, may take on a different and more attractive aspect when the camera screen is lowered to two feet from the ground, or raised on some convenient eminence to a point above the normal line of vision. Thus by

simple artifices such as these the scope for picture-making may be indefinitely widened, and a given area may be rendered enormously more productive.

Not only should the photographer look ahead and on either hand, but he should form the habit of casting occasional glances behind him, for many a good picture has been missed by assuming the subject unattractive on the grounds that it presented no special beauty when regarded from the direction in which it was approached.

The photographer must be an argus-eyed individual, "poking his nose" into odd corners, and searching diligently for just that bit of nature which will serve his purpose, even if it necessitate the placing of his camera in unaccustomed positions. In the writer's experience he has had to plant his tripod amidst a group of bee-hives, in the shallow margin of a pond, flat on the ground, in the fork of a tree, and on an asparagus bed (with the owner's consent).

The novice should not forget that weather conditions may affect his choice of subject. A placid scene in calm weather with a cloudless sky may offer no inducements to expose a plate, but if the elements of a good composition exist, he will be well advised to revisit the spot when a stiff breeze is bending the tree-tops, and a stormy sky promises clouds on the negative.

Again, what is flat and uninteresting in noonday lighting, at morn or eve may become in every respect a desirable subject for the picture-maker.

Lastly, the photographer should cultivate the habit of mentally detaching from its surroundings just so much of the view as he judges will suffice for his picture, whereby he will be less likely to pass by a good thing. How often a charming picture is lost by being swamped in a redundant environment may be realized in the operation of trimming the print, when a drastic curtailment of the margin frequently effectually separates the chaff from the wheat, and reveals an unsuspected picture.

The moral of these remarks may be summed up in a few simple rules :

Cover your ground thoroughly. Test your subject from every point of the compass. Revisit the scene under different conditions of weather and lighting. Learn to restrict your subject to just so much as will constitute the picture. Remember the "tip" in regard to looking back.—*Amateur Photographer* (Eng).

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## SOME NOTES ON CLOUD PHOTOGRAPHY.

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BY ARTHUR W. CLAYDEN, M. A.

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PERHAPS the most remarkable feature of modern photography is the way in which the camera is rapidly replacing the eye of the skilled observer for all sorts of scientific investigations. The record is permanent, the fact it establishes cannot be easily explained away, and deductions based upon it can be reviewed and checked in a manner which was quite impossible when the sole evidence was a sentence or so in an observer's notebook.

Nor is this all. There are ways in which the sensitive film surpasses the retina and renders possible innumerable discoveries which, without it, would have been beyond our reach. I need only mention the marvellous revelations which the camera has made in the realm of astronomy and astrophysics. The camera, by prolonged exposure, can see things which no telescope, such as we can imagine, can ever render visible to the eye. Photographic action is cumulative, but if an object is not bright enough to affect the nerve endings in the retina within the tenth part of a second it will never be visible at all.

In other branches of science the camera has rendered invaluable help by enabling us to record events which are so brief or so rapid that the eye can-

not follow them, such as the analysis of the gallop of a horse, the study of the waves of air before a flying bullet, and even the movements of the waves of sound.

The cinematograph has given us yet another power, which has not been much used, but which might yield most instructive results. That is, to employ it for the movements and changes which are too slow to be adequately realized. For instance, if a plant, such as a sweet pea, were photographed from the same point of view at suitable intervals, and the photographs were then combined and projected on the screen in rapid sequence, we might watch the growth and development of the flower, the processes by which the leaves unfold, and see the tendrils twisting round the supporting sticks. The same method might be applied to the growth of a man, by combining a series of portraits taken under similar conditions, and, if the object were to point a moral, the actual debasement of the drunkard, or the restoration of the invalid to health and vigor by the use, let us say, of a patent food, might be witnessed by an audience in the time taken by the exhibition of a single film.

All these properties of the photographic film meet with applications in the realm of meteorological science, and the opportunity of reaching photographers by addressing this convention is too valuable to be missed. It is not necessary to ask that whenever any extraordinary event occurs a record shall be taken. Cameras are so numerous nowadays that some one who uses one is almost certain to take pictures of any extraordinary flood, any remarkable hailstones, or damage by wind and storm. But those who take them do not often send copies where they may be most useful, which is to the secretary of the Royal Meteorological Society, 70, Victoria Street, Westminster. There are, however, two branches of meteorological inquiry in which there is much to be done, and much that cannot be done without a considerable increase in the number of observers who will use their photographic apparatus for that end.

The phenomena of a lightning discharge have been studied photographically for about fifteen years, but there are still several points upon which agreement is by no means general; while certain forms of lightning, such as the rare phenomenon called ball lightning, have been repeatedly described, but have not yet been photographed. Lightning is, of course, photographed at night. Rapid plates should be used, and the largest aperture the lens will bear. The camera should not be held in the hand, but should be fixed to its stand, or to some firm inanimate support. After adjusting the camera in focus for a distant object, exposure should be made in the direction in which the flashes are frequent, and as soon as a flash comes in the field of view the plate should be changed. This last is important. If a flash prints its image on the plate, and the diffused light of a subsequent flash, or from any other source, is allowed to fall on the same place, the image of the first flash is liable to be reversed, in accordance with the curious photographic phenomenon which I described to the Physical Society of London in 1889. Sometimes it happens that the flash is not reversed, but simply obliterated, but reversal is the rule if the diffused light falls on the plate subsequently to the impression of the flash image.

With reasonable care and luck, lightning photography is quite a simple thing, and the resulting picture may be most interesting and valuable from a scientific point of view, and a print should be sent to the Royal Meteorological Society. It is not possible here to even mention the numerous points which might be cleared up by a large number of photographs, but, to give an instance, if the camera is firmly fixed and the time of each flash is noted, it might well happen that two or more pictures of the same flash from different points of view could be identified, and its whole form in space could be then determined.

The camera must not be exposed through a closed window, but from the shelter of a veranda, or an open window. Probably all people feel a little nervous when there is a heavy storm, and the feeling is excusable, for every flash which strikes the ground has its billet somewhere, and a certain type of discharge pays no attention to conductors or to the relative heights of buildings and so forth. But the interest of trying to catch the portraits of the flashes has a wonderfully soothing effect. If it is possible to conduct the observations from the inside of a galvanized iron building the operator may be undisturbed, for it is probable that the inside of such a structure would be absolutely safe.

The second direction in which the co-operation of photographers might yield valuable results is in the study of the rapid changes of the thinner and higher types of cloud. It is not an easy investigation to embark upon, but is much easier than is generally supposed.

A good many years ago, I wanted a series of typical lantern slides of cirrus in order to illustrate a course of lectures, and as there were no such things in the market, determined to get them. I tried in turn rapid plates, ordinary plates, small apertures, and colored screens. Sometimes I was lucky enough to get a printable result, but the plates were generally wasted. Over-exposure was the rule, and over-exposure of so pronounced a type that I was led to try the slowest plates I could obtain—namely, those sold as photo-mechanical. With these a short exposure and small aperture generally gives a result which may be carefully developed into a useful image. But the actinic conditions vary immensely with the time of day, the season and the weather conditions, so that no rule can be given except that which comes by practice. A deep clear blue sky as background allows a much longer exposure than one in which everything is a glittering silvery grey. Again, much depends on the position of the sun relative to the cloud, the longest exposure being allowable when the sun is at right angles to the cloud.

Since it is practically impossible to be sure of the exposure, I have found it necessary to adopt a tentative method of development, using the old fashioned pyro and ammonia. The plate is first soaked in pyro, with about one quarter of the normal quantity of ammonia, and rocked for about three-quarters of a minute. If nothing shows in that time, a further quarter of ammonia is added to the developer and the plate again rocked, and so on, until the highest lights appear. When this happens they are allowed to gather density, and the plate is watched so that more ammonia can be added if there seems danger of a hard negative, such as would give a chalky print. With very thin gossamer clouds it may be necessary to resort to intensification.

It is thus fairly easy to get richly detailed pictures of very thin cirrus and cirro-cumulus clouds, but the whole process becomes much easier, and, therefore, far more certain if the light is reflected into the camera from a black mirror placed so as to make an angle of about 33 degrees with the optic axis of the lens. This more than quadruples the exposure, and the result is denser and richer negatives.

Now, there are two distinct purposes for which cloud negatives may be wanted. To show their forms and changes of form; and for pictorial effect, such as for printing skies to land and seascapes.

We are at once confronted with a difficulty. If nature were reduced to monochrome, as it must be in a photograph, the extremes of light and shade are far wider apart than they can possibly be in any print. Indeed, this difficulty is not restricted to pictures in monochrome. Even in works by the greatest landscape artists the contrast between the highest light and deepest shadow is vastly less than it is in the scene he attempts to delineate. It is like trying to reproduce a tune within a quarter of the compass of the original.

To represent the form of a piece of sculpture in such a way as to give a correct idea of its modelling we need to use a large part of the available scale of light and shade. Similarly, if we would record the full shape of a cloud, we also need a gradation of light and shade which leaves us only a narrow margin of shadow for the less luminous landscape. The difficulty is increased by the substitution of a monochromatic picture. We have no means of contrasting the shining white cloud, every bit of which is brighter than a corresponding part of the full moon, with a clear blue background, except by representing the sky as dark.

If, then, our object is meteorological, we must use our scale freely, and be patient when the uninitiated suggest that the pictures were taken by moonlight. For pictorial effect, to be used in combination with landscapes, we need thinner and flatter negatives, and must be content to lose many of the finer details of the sky in order to get the nearest possible approach to a satisfactory whole. Fortunately, the two things are not incapable of being simultaneously done. Negatives which are failures from a meteorological point of view are often exactly right for combination work, and other negatives which can give vigorous prints full of detail often serve excellently for landscape work if lightly printed.

There is, however, another difference. To get isolated studies of clouds the camera should generally be tilted up at a more or less high angle. Such negative cannot be properly used for printing a landscape, which would be taken with the camera looking horizontally. The perspective would be totally different, and the result of a combination in many cases ridiculous. For printing into a picture, the cloud negative ought to be taken with the same lens, and with the camera, at the same inclination. The only difference strictly allowable is that the rising front may be raised to its limit, but the level of the horizon should be marked on the negative at one side, and in using it for printing-in care should be taken that this mark coincides with the landscape horizon.

A picture of an open landscape, such as a rolling moor, becomes an entirely different thing when a suitable sky is printed in, but it must be a suitable sky. I remember once seeing in a photographer's window a fine large picture with bold cumulus clouds, but unfortunately the sunlight fell from the left upon the landscape and from the right upon the clouds, and the sky horizon was about level with the bottom of the whole picture. The effect was eminently unreal, even to the most thoughtless.

High clouds of the cirrus type might be introduced into any sunlit picture, and even more beautiful results may be produced by using some of the exquisite alto clouds, but if heavy cumulus should be introduced their shadows have to be reckoned with.

There is no need to say more on the pictorial aspects of cloud photography for printing on paper, or into landscapes. But if the object in view is a series of lantern slides, then it may be interesting to some to give details of a simple device whereby the white cloud can be shown with a background of blue sky. Cirrus and some of the alto clouds have no grey shadows on them. They are white threads and flecks, showing more or less of the blue background through.

Some years ago it occurred to me to try the ferro-prussiate process for such clouds. I had in stock a quantity of quarter-plate lantern plates and photo-mechanical plates which had been left in a damp loft for several years, and gave stained negatives. I took some of these, dissolved out all the silver salts with a strong hypo bath, washed the gelatine films for about twenty-four hours, and then resensitized them by soaking for half an hour in a ferro-prussiate mixture, such as would be used for paper. They were then rinsed under a tap to remove iron salts from the surface, and dried in the dark. Some of them showed crystalline figures, due to an excess of iron. These

were rejected. But the greater number were free from this defect. When apparently dry, they were heated to about 100 deg. Fah. over a closed stove to ensure perfect dryness, and, after cooling, were exposed under ordinary negatives. After exposure they were fixed by washing, and the density adjusted by the use of exceedingly dilute hydrochloric acid. As thus obtained, the coloring matter was, of course, Prussian blue, which has rather a greener tinge than true sky blue. But on washing in water containing a trace of caustic alkali, part of the blue pigment is changed into a violet substance, and part even into the red hydroxide of iron, the effect of which is to neutralize the greenish tinge. It is necessary, however, to print the slide so that the sky is too deep a blue to begin with, as the toning is also a powerful reducing process. For this reason also the alkali must be excessively dilute. The finished slide should look a little strong, or the detail will be lost when it is projected on the screen.

The final heating of the plate is very necessary, as the iron compounds are deliquescent, and are liable to soften the gelatine, and cause it to stick to the negative, with disastrous results. Much better effects could probably be produced by the use of carbon tissue colored with cobalt blue, but no such material seems to be obtainable.

So much, then, for the pictorial side of cloud photography. What is there to be done from a scientific point of view? No easy task, for it is nothing less than the taking of series of photographs of some of the higher clouds so that their changes of form can be traced step by step. If we look up at a patch of cirro-cumulus, and then after a few minutes look again, the detail is often utterly different. Most of all is this the case with the beautiful wave and ripple clouds.

In any such event, a series of a dozen or so of pictures, taken at intervals of one or two minutes, would show the processes by which the changes are effected, and would be likely to prove of the greatest interest and value. Storm clouds, the clouds attending a whirlwind or a waterspout, should be similarly traced. Even the cinematograph might be pressed into service to take a series. In some cases, such as a whirlwind cloud or waterspout, the exposures should follow one another at intervals of, say, a second, or half a second; while for tracing the movements of wave clouds the intervals should be much longer.

A print from such a film would be shown at the usual rate, with the result of quickening the movements of nature, so that they would be easily realized and understood, and the series of views when studied separately would tell more of the mechanics of these atmospheric disturbances than years of thought and observation without the aid of the camera.

Photography is too often regarded merely as a pleasant pastime, and the camera as a costly toy, and it is the object of this brief note to point out some few directions in which, without straying from the pursuit of what is strange or beautiful, its marvellous powers as a scientific tool may be pleasantly exercised.

The seekers after knowledge have passed through the age of the microscope and telescope, followed by the age of the spectroscope, but the present becomes, year by year, more and more the age of the photographic camera. No laboratory, no observatory is complete without it. With it, and particularly with its more elaborate and costly forms, there are many avenues of research, by following which important discoveries may be made, and meteorological photography is but one.—*British Journal of Photography.*

## REDUCTION.

"CHALKY, soot and whitewash"—how often these are the characters of the amateur's negatives! Few seem to realize the value of water, plenty of water, in the developer; and yet water is the cheapest reagent.

Prevention is always better than cure, and it is not always easy to get the required reduction of a hard negative, though now that we have the most valuable of reducing agents, persulphate of ammonia, we can do quite wonderful things in bringing down dense places and procuring printable qualities in negatives where the old-fashioned reducers are worse than useless.

In amateur portraiture especially, one can never, it would seem, reiterate too often that advice about plenty of water, for a soft negative is everything. If we have an over-developed or under-exposed plate, with harsh contrasts, patches of great density varied by patches of clear glass, it will not do much good to use such an agent as Farmer's, for this will not only act on the thin parts as well as the thick, but perhaps even more so, so that while we do get a reduction as a whole we are worse off than before. The relative density remains much the same, and it is this we want to diminish. The aforementioned persulphate of ammonia is the thing to use here; it is a selective reducer, and should be tried in a solution of about ten grains to the ounce. It is generally recommended, I believe, to use double this quantity, but the tendency is then to get unequal results, and the action is sometimes dangerously rapid. It is much better to use a slower and weaker solution, then one has time to watch the change, time to remove and check the action, for when enough reduction has nearly taken place, we must check the continued action by placing the negative in a solution (five per cent.) of sodium sulphite. For this method the negative should have been very thoroughly washed, for it must not have a trace of hypo left in the film. If there is any doubt as to thorough washing, the negative should be well soaked before being immersed in the persulphate, and, provided we remove it before the amount of reduction has quite reached that required, it will be sufficient to give it a good flushing and soaking in water.

In the case of negatives that have been over-exposed, and then perhaps over-developed, so that there is great general density and no excess of contrast, the old reducer (Farmer's), of hypo, red prussiate of potash, and water, is of the greatest use—an ounce of hypo to ten ounces of water, and ten, twenty or more drops of the ten per cent. solution of the ferricyanide. Largely owing to the hypo in this, it is necessary to wash very thoroughly after using this reducer.

It has been found that some considerable modification in the action of this reagent can be got by adding to it a trace of either alkali or acid, carbonate of soda or acetic acid, if I remember rightly.

But from my own experiments the addition of a little carbonate of ammonia has a decided effect in brightening flat negatives of the kind last mentioned, when there is over-exposure and over-development together with great density and lack of desired contrast. This addition must be used with caution and in a weak mixture; the action is perhaps more easily seen in its results on bromide negatives and positives.—*Amateur Photographer (Eng).*

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### STRIPPING FILMS FROM PLATES.

Mix the following bath:

Sodium fluoride.....	60 grs.
Sulphuric acid.....	1 fluid dram.
Water.....	20 oz.

Immerse the film or plate in this bath and the film will soon float off. If enlarging of the film is desired, immerse it in clear water for several minutes.

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

*An Illustrated Monthly Journal of Practical Photography.*

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries, \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

Remittances may be made at our risk, by Post-Office Money Order, Draft or Registered Letter, to the order of PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Subscriptions will begin with the circulating number at the time of their receipt, unless otherwise directed.

We shall be glad to pay cash for acceptable original articles contributed exclusively to THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

Items of general interest upon photographic subjects will be gladly received.

Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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**VOL. XI.**

**BUFFALO, NOVEMBER, 1906.**

**No. II**

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## CHATS WITH THE EDITORS.

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It is a very small matter for all of us to treat each other with consideration. A case in point is that of a reader answering an advertisement seen in a magazine and making mention of the magazine. This to many may seem like a very small matter, but as an actual fact the existence of the magazine often depends upon it. For example, we will suppose that every reader answering the advertisements in any magazine fails to mention the medium in which the advertisement appears. The firms advertising will never know what magazine is doing them the greatest amount of good, and at the end of the year when they look over their list of applications, if a certain magazine does not show "mention" to its credit, it is "black listed" as a poor advertising medium, and, of course, does not get any business from that firm for the coming year. If no applicants mentioned the magazine it would make an assignment at once. On the other hand, the firms advertising are as anxious to know what mediums pay them as the magazines are to have them know it. It is therefore an accommodation to both the magazine and the advertiser to have the magazine mentioned. If every applicant for information would take the time to write the name of the magazine at the foot of his letter, it would often do great good.

# # #

Appearances go far toward satisfying a customer. A few days ago we had occasion to visit one of the best known photographers in the United States. He does his own operating, and when we were shown into his operating room he was busy making a sitting of a young lady whom we should judge was a society belle. Notwithstanding this fact, however, the gentleman was waiting upon her in his shirt sleeves, and with his sleeves rolled up to the elbows, showing a not too clean under garment. This may be more comfortable than wearing a coat, but we venture

the assertion, if this operator were to visit this young lady in her home and she were to come into the parlor dressed in a soiled "mother hubbard" with the sleeves rolled up to her elbows, he would pronounce her *slovenly!* Well, his studio is his *parlor*, or should be, and he should present as good an appearance as possible. Many people are very sensitive on this score, and expect everything to be as genteel as it can be made, and certainly there are none that can object to gentility.

# # #

There has been much said at some of the conventions this year about the stock dealer and the manufacturers, showing their goods on the floor, or in being permitted to attend the conventions. And in one or two instances, the manufacturers were not treated as courteously as they should have been. So long as the photographers accept the money from the dealer and manufacturers for floor space they should have every consideration. When the time comes for treating them otherwise, their coin should be refused. This is not an argument in favor of the manufacturer attending the conventions, and neither is it opposed to him, for we do not feel competent to judge in the matter, preferring to leave that to the associations to decide each for itself. But the idea is, when money passes hands there should go fair treatment in return.

# # #

Don't put off preparing an exhibit for the National Association which meets at Dayton, Ohio, next year, until the last moment. Now, is the time to begin, for by so doing there will be no *rush* about it. No one can *rush* a picture and do as well as when he has plenty of time to study it, and consider every phase of it. Make the next exhibit your best, and thus raise the standard of work way ahead of any previous year. With Mr. Vandeventer at the helm we predict a fine convention from both the pictorial and financial point of view.

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## NOTICE BOARD.

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### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

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WE are indebted to the Bauer and Coffee studio, Kansas City, Mo., for our illustrations this month. These pictures possess special features of interest to the photographer, in as much as the entire background is etched in the negative; no work being done on the print. Mr. Bauer is perhaps the only man in this country possessing the necessary ability to produce this work in such artistic effects. The chief objection to work done on the negative heretofore has been its lack of perspective. But as can be seen, Mr. Bauer has complete control of this complex problem.

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THE New York Camera exchange are making sweeping reductions in photographic goods of all kinds. Write them for their list.

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THE Bissell College of Photo-Engraving are anxious to send out their illustrated catalogs, which tell all about the expense attached to a course in that institution. Salaries ranging from \$20.00 to \$50.00 a week are earned by engravers, and it will pay the young man or woman to investigate their claims.

Address: Bissell College of Photo-Engraving, 817 Wabash Ave., Effingham, Illinois.

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IT will pay anyone expecting to purchase a lens to write Geo. Murphy for his list of Ross Lenses. They are made for all classes of work, and are in four series: F. 5, 6; F. 6, 3; F. 8; and F. 8 a.

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ANYTHING in negative making can be had from the Berlin Aniline Works. Their Metol and Rodinal developers are known the land over and have given universal satisfaction.

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THE Kodak Dry Mounting press is designed for both the professional and amateur, and should be investigated by both, as it saves much time. Prints lay perfectly flat, even on the thinnest mounts.

THE guarantee of the Scientific Lens Co., and their low price for the U. S. O. Co. Lenses advertised in this issue, will sell the lenses quickly. Send your order at once, or have a lens reserved for you, which will be done if you mention this Magazine. It is a rare chance to get a really good lens for less than cost of manufacture.

SINCE the introduction of the Aristo Gold Post cards the high grade material used in their make up, the very simple manipulation and the beautiful results obtained, led a large number of photographers to request the American Aristotype Company to place on the market the same material in cut sizes, for portraits and views. To meet this urgent demand the A. A. Co. have decided to place this paper on the market under the name of Aristo Carbon Sepia. Their new advertisement appears on our back cover. Price list will be mailed on application to the American Aristotype Company, Jamestown, N. Y.

AMONG our advertisements will be found that of Angelo Sepia Platinum Paper, made by Jos. Di Nunzio Division of the Eastman Kodak Co. The softness of effects to be obtained with this paper is remarkable, to say nothing of the ease with which it is manipulated. The range of tone from the highest light to the deepest shadow is so perfect that every degree of tonal value shown in the negative is preserved in the print. An investigation of its merits will be advantageous to any photographer.

"Harcourt Sepia" is the name of a platinum paper recently put upon the market. It is made in smooth and medium rough finish, for cold developer, in a plain oxalate bath; no sepia solution being used. Sample sent without charge on request Curtis & Cameron, Pierce Building, Boston.



THE cut above shows the new "Studio Shutter" made by the Wollensack Optical Co. for use by professional photographers, which has several advantages over other makes. Having rubber cushions at all points of contact, it is absolutely noiseless. It is made in two styles.—Style A for use back of the lenses and Style B between the lenses. It is only necessary to unscrew the barrel and screw on the shutter in place of iris diaphragm for use with Wollensack lenses, but other makes of lenses can be used with style B by having them fitted specially.

THE Metropolitan Section of the Professional Photographers' Society of New York, Mr. E. B. Core, President, held its first meeting since the summer, in the parlors of the Milton Waide Metropolitan School of Photography, Inc., 32 Union Sq., New York City, Tuesday evening, Oct. 9th. As is the usual custom of this body, the meeting was full of business discussions, interspersed with social 'get-togetherism.' Experiences of Messrs. McDonald, Byron and Falk during their summer vacations in Europe were agreeable diversions, and altogether the meeting was one of the Section's best.

#### A GOLD BATH THAT KEEPS WELL.

THE following bath will keep indefinitely if more gold chloride is added as needed:

Water (warm).....	20 oz.
Common chalk.....	25 grs.
Chlorinetted lime.....	20 grs.
Acetate lime.....	20 grs.
Chloride gold.....	1 gr.

Let stand for 24 hours before using.

#### FINGER MARKS.

FINGER marks on negatives often give the finisher an unending lot of trouble. It is carelessness on the part of someone when they occur, but it is a fact that they often do occur. To remove them take a tuft of filtering cotton and saturate it with benzine and rub the work rapidly back and forth, using slight pressure. If the cotton does not answer the purpose use a piece of chamouis skin drawn tightly over the finger, and moistened the same way.

*The Paper you are  
hearing about:*

# Angelo Sepia Platinum

## AT NIAGARA FALLS

Angelo Honors,	-	-	-	-	-	13
All other paper Honors,	-	-	-	-	-	15
Total Salon Honors,	-	-	-	-	-	28

## AT BOSTON

Angelo pictures hung,	-	-	-	-	-	44
All other pictures hung,	-	-	-	-	-	36
Total pictures hung,	-	-	-	-	-	80

It makes new business—high grade, high price, high profit business in every gallery that adopts it.

*Join the Modern Order of Angelo.*

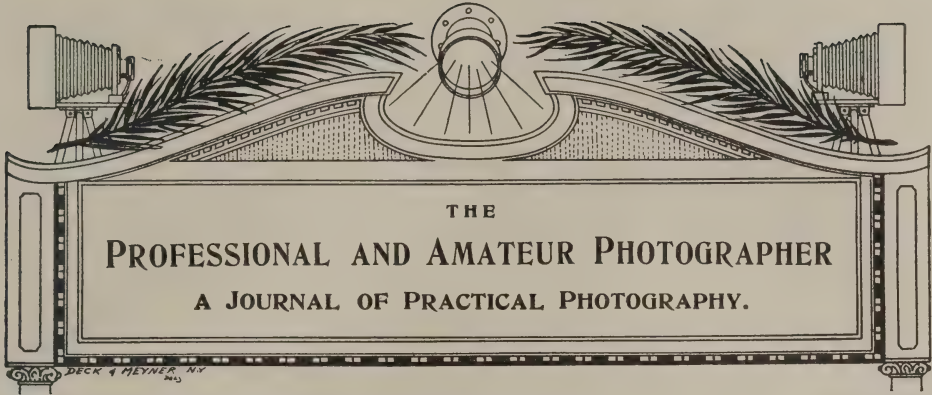
JOS. DI NUNZIO DIVISION,  
EASTMAN KODAK CO.  
ROCHESTER, N. Y.



Professional and Amateur Photographer.



BY LOOMIS.  
EMPORIA, KANSAS.



VOL. XI.

BUFFALO, DECEMBER, 1906.

No. 12

## TRICKS IN NEGATIVE-MAKING VS. STRAIGHT LEGITIMATE WORK.

BY FELIX RAYMER.

IN the mind of nearly every operator there seems to be an opinion differing from our makers as to what constitutes a good specimen of humanity. We, most of us, when making a negative, feel called upon to improve upon the model as made by the Lord, and if possible make what we conceive to be a "better looking" picture than the model would lead one to suppose possible. We feel, at times, that a concentration of light would be an improvement, at other times more of a diffused effect better. Strange to relate, these ideas invariably occur and are directly opposed to the natural tendencies of the subject in hand. For example, we will suppose our subject to have a moist, oily flesh, the natural tendency of which is to show a concentrated effect, possessing strong, sharp, high lights and deep shadows. It is of this subject we make or attempt to make the soft diffused lighting. On the other hand, if our subject has a soft, delicate, even flesh, somewhat dry, showing few snappy high lights, we at once jump to the conclusion that the Creator made some mistake in this particular creation, and we must correct His work by making a concentrated effect of light.

We are told by our artist friends that there should be certain parts of every face accentuated, and these accentuations form the high lights, whilst there should be certain other parts subordinated, and these become the shadows. The experienced operator knows there are certain types or classes of faces of which it is an easy matter to make concentrated effects, for they catch the light in certain parts of their own accord, and to light them in any other way requires the utmost skill on the part of the operator. On the other hand, he knows equally well that there are other types and classes that are naturally of a more even nature, and to light them differently, brings into play all of the skill he possesses. Now why attempt to light either of these faces contrary to

nature? We know the secret of our financial success depends first upon securing a *likeness* of our subject; and whilst it is true the subject may not object to being flattered in looks, it is well to consider the question and determine whether simply making him appear *different* from nature is really *flattery*. Which of these two types or classes is really the "better looking?" If we were all to agree in saying one class is better looking than the other, then it would be reasonable to try to change nature. But in this there will never be a universal opinion. Therefore it would seem the part of reason to make the *likeness* of the subject, bearing in mind that a modification of lines, wrinkles, freckles, etc., will take place in the retouching, and when done by a skilled hand, is bound to result in flattery of the subject in no small degree. Everything in lighting and posing should be done with an eye to *simplicity*. Do not try to make things any more difficult of accomplishment than they naturally are. Nature is at the same time the simplest and most mysterious of all things. Simple, because she is so plain and unassuming. Mysterious, because we understand her so little.

Again, we have been told by the old-time operators that as every subject has one eye smaller than the other, we should make a dark line under it, to make it appear larger; and one corner of the mouth being lower than the other, we should use white paint on the subject's face, to take off one corner of the mouth; and a hump in the nose can be taken out by making a black line down the side of the nose, and so on. These claims are all true and possible and were followed years ago. But skilled operators of to-day prefer making these slight alterations by placing the subject under the light so that it falls on the left or right of the subject, as required. They know that by having the light fall on the right of the subject (or the left, as the case may be), they can fill certain defects with light or shadow, whichever is needed to remedy matters and make all the change necessary. This is done and is the *natural* way for doing it. The marking of the subject's face, so that it looks like a crazy quilt, is not the natural way for doing it, and is therefore not the simple way.

We all have our ideas as to what we consider a perfect woman, and in making pictures of the ladies try to mould them into this pattern. I will here state what is considered a *perfect* woman, and each one may determine for himself as to how near his lady customers come to meeting the requirements:

Height, five feet five inches. Weight, 128 pounds. From tip to tip of each middle finger, five feet five inches, the same as her height. Length of her hand, one-tenth of her height; foot, one-seventh of her height. From thighs to the ground, she should measure the same as from thighs to the top of her head. Knee should come exactly midway between thigh and heel. Distance from elbow to middle finger should be the same as from elbow to middle of chest. From top of head to chin should be the length of the foot, and the same distance from chin to arm-pit. She should measure twenty-four inches around the waist, thirty-four inches about the bust if measured under the arms, and forty-three if measured over them. Upper arm should measure thirteen inches, wrist six inches, thigh twenty-five and ankle eight inches.

How many will meet the requirements? Now some one will want to know what the requirements of a perfect man are. Well, I never saw one and couldn't say. But any changes we might make in the appearance of our lady customers contrary to the rules laid down for a perfect

woman are contrary to the understanding of nature. But why make these changes? If we make our customers all look perfect it is contrary to *nature*, and therefore not to be appreciated by the majority of human nature as much as where nature is followed out.

The operator many times makes unnecessary steps in arranging his light to secure certain effects. It seems to be the prevailing opinion that every subject should be made to appear as different from his natural self as it is possible to make him, notwithstanding the fact that our experience teaches us that the simpler we can make our work the better satisfaction it gives. We have all had the experience of a friend bringing a small "snap shot" picture of some member of the family that was made by the veriest tyro at home, and wanting it copied or enlarged "because it is the best thing I ever saw of him." Now why is that picture made by one knowing nothing under the sun of accentuation, concentration, subordination, etc., *infinitum, a-la artisticuss*, so much the best thing of the subject that all of his friends prefer it to all others? In making it, there was no effort made to change the natural tendencies of the subject. Just for the reason that the natural tendencies were toward strong snappy high lights, the operator did not try to make a diffused effect, or *vice versa*. The probabilities are that he "was shot" out in the open light, and when we see the picture and hear his friends rave over what a good thing it is, we at once pronounce them fools anyhow, for the reason that they do not understand the proper distribution of light and shade. But there is a reason for their liking that picture, and it behooves the operator to find out what that reason is. The operator that understands human nature will know it is because the picture is true to nature.

I do not mean to be understood as advocating the slipshod method of slapping the subject down under the light with no effort made to secure the best results, and then shoot, hit or miss. There is a scale of light in every subject extending from the highest light downward to the deepest shadow, and so long as the operator works within this scale, he will be working in perfect accord with nature, and as a result will secure a *likeness* of every subject. This scale is wider on some faces (notably the oily flesh) than others (those with dry flesh). If the lighting is so arranged that the highest light on the face is as white as it can possibly be made without losing the color of the flesh in it, and the deepest shadow made as black as possible without losing the color of the flesh in it, the scale will be perfect on all faces. Some may think to do this would bring all faces up to the same effect, but not so, for the soft, dry flesh will not; neither can the operator make it come up as strong in the highest lights as the oily flesh. But to accomplish this result some of the old timers resorted to the plan of oiling the high lights so as to bring them out stronger. When that is done, off goes nature's head again.

Establish in the mind that scale of light and follow it out in the lighting and developing, and every face will come up to its natural plane, and the likeness will be true to nature.

---

TO CEMENT LENSES TOGETHER.

Warm both lenses and than place a drop of *pure* Canada balsam in the center of the concave lens. The convex lens should than be placed in the concave, and pressed firmly together until all of the free balsam exudes from the edges. Tie tightly with a string and leave to dry.

## POINTLETS AND TRIPLETS SUNG TO RAGTIME.

BY YOUR UNCLE KRIS.

'Tis thought nature backed the camel up to win in the animal race.

# # #

Students of astronomy as well as poets have a far away look.

# # #

Black and rancorous minds only are capable of insults.

# # #

If a woman throws a hint it nearly always strikes the old man's pocket book.

# # #

A charitable man gives according to his means, and the miser gives according to his meanness.

# # #

The man that is so willing to call in a third party to arbitrate matters is the one that knows he has a poor case, or doubts his position.

# # #

The fellow that says "the more you do for another the more he will expect you to do," is the chap that knows, for he is doing some one in the same way.

# # #

The man who says he "owes all he is to his wife," was certainly in need of a wife, or a guardian of some kind. Verily, verily, the Lord looks after the afflicted.

# # #

Some farmers who get too lazy to work imagine it is up to them to preach—or go into the "picture business."

# # #

Girls, in time of peace prepare your wedding trousseau.

# # #

When a man arrives at the conclusion that he hasn't troubles enough of his own he gets married.

# # #

No *man* can do two things at once, but any girl can chew gum and talk simultaneously.

# # #

A few married women are so lacking in strength that they even allow their husbands to spend a part of their salary.

A man can almost invariably tell the age of a hotel by the condition of the writing pens.

# # #

A celluloid collar and Prince Albert coat don't seem to fit well together.

# # #

'Tis said "love makes the wheels go round." I presume it means those in the head.

# # #

There seems to be quite a fad just at this time among physicians for chopping off people's legs. However, a few still stick to the old plan of pulling them.

# # #

If a man lies, it can usually be traced to his wife's curiosity.

# # #

"Silence may give consent," but the deuce of it is the old man is not always silent.

# # #

The reason some people are not spiritualists is that they are too proud to associate with their ancestors.

# # #

A Kansas girl hugged her sweetheart so hard that he died. Oh, my, why can't we live—and die in Kansas?

# # #

When a girl begins to change the way of spelling her name, it is a sure sign she realizes there is very little chance for her changing it otherwise.

# # #

One should never accuse another of acting the fool. He may not be acting at all.

# # #

There is nothing in all this world that will take the ambition out of a man so thoroughly as an easy chair.

# # #

Say, girls, did you ever hear of a man falling in love with a woman's intellect? Nay, nay, Pauline.

# # #

A mother always wonders what her newly married son can possibly see in a girl like that.

# # #

The laziest man I ever knew was so lazy he would actually rather pay rent than move.

The definition of the word "renunciation" is "the giving up of something you cannot get.

# # #

When a fellow gets a new automobile it immediately gets all over town.

# # #

If you want to see a grinning man become serious, just have him sit down unexpectedly on a wet spot.

# # #

There are four reasons for a retoucher carrying a retouching glass about his person. 1st, It enables him to see the imperfections in his negatives with greater ease. 2nd, When he takes his meals at the restaurant he can see the piece of steak they bring him. 3rd, If the potatoes are cold, he can warm them up; and 4th, As a means for waking up the waiter it has no equal.

# # #

The reason for the end man in a minstrel being so musical is that he feels it in his bones.

# # #

The understanding most people have of "poetic license" is that it gives poets permission to live.

# # #

The other day a friend of ours was up before a magistrate for stealing a dozen bottles of beer. His honor discharged him on the grounds that "it was not enough to make a case."

# # #

The reports from seaside resorts for the past season, are that the young couples got along swimmingly.

# # #

The man that sells complexion powders never objects to them.

# # #

In many instances it is necessary for a woman to marry before she finds out that a cheap man is the dearest thing on earth.

# # #

A man never endorses the fashions of women. They cost too much.

# # #

When a girl says she is too sensible to get married, she knows she isn't, and knows that everybody else knows that she knows she isn't.

# # #

When a woman feels inexpressible sorrow for a newly-made widow, it is a sure sign the widow's mourning outfit was very expensive.



OLD FRIENDS.

BY BELLE JOHNSON, MONROE CITY, MO.



It takes a smart girl to teach her admirer that she needs a lot of teaching.

# # #

When a girl has her "coming out" party, it is a public acknowledgment that she is ready to retire to a "cottage built for two."

# # #

Roosevelt's a good fellow to girl stenographers who can't spell correctly, or he would never advocate the new style spelling.

# # #

Here is a tip: If you want to get rich quick, marry a wealthy widow.

# # #

A woman is never happier than when worrying for fear her waist is open in the back.

# # #

Who said nature hadn't a reason for everything? She even made woman's hands small enough to get into her husband's pockets.

# # #

The main reason for girls enjoying automobiling is, it gives them an excuse for adding one or two more hats and wraps to their wearing apparel.

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#### THE CLEANING OF A LENS.

One of the little things pertaining to photography is that of cleaning the lens. It has been claimed that the lens should be kept bright and clean, and that a fleck of dust will be everlasting ruin to the picture, that dust causes fog and many other imaginary evils. I say imaginary, simply for the reason that there is a lot of nonsense attached to a dusty lens. I have never had a plate fogged from a dusty lens yet. It is true I never had a lens so dusty that I could not see through it, and neither do I believe that any other operator had. But so far as a few flecks of dust are concerned, I would rather have them than to destroy the polish of the lens by constantly rubbing and dusting it. The polish if destroyed does impair the working qualities of the lens, but a few flecks of dust will hurt nothing. But if one wants to clean the lens, and not so often, the best method I have found is to take:

Water.....	6 oz.
Sulphuric acid.....	15 drops.
Alcohol (spirits).....	1 oz.

Saturate a tuft of filtering cotton with this solution, pass over the lens, and let dry. Afterward polish with a soft chamois skin. This will clean the lens so it will not need cleaning oftener than twice a year, if the fingers are not allowed to touch the surface. The acid cuts off all grease, and the polishing gives a clean surface.

## COMBINATION PRINTING.

BY A. HORSLEY HINTON.

MR. PRESIDENT, LADIES, AND GENTLEMEN;—Far from seeking the honor of addressing the members of the Photographic Convention, I tried hard to persuade the powers that it was an ill-advised thing to do, more especially as the subject upon which it was proposed I should address you is one upon which I have nothing new to say; but that the subject of combination printing should have been set down and given to me is of itself a somewhat gratifying fact.

I have been connected with photography sufficiently long to have witnessed an almost entirely reversed feeling with regard to that particular phase or application of photography which we commonly call the "pictorial." Time was, and not so very long ago, that the aims and intentions of the pictorialist were, by the majority of photographers, so much misunderstood that if a photograph did not illustrate the maximum qualities possible by the particular process, its character was set down to the inefficiency of its author. It mattered not that the producer of the print claimed that, as the picture was, so he intended it to be; it mattered not that he asked to be allowed to employ just as much or as little contrast as he thought best; it mattered not that he definitely and deliberately imparted to the image just the degree of definition which he thought fit; it was constantly said that an example of anything less than maximum contrast, maximum definition, maximum brilliance, was merely evidence that the author of the print could do no better even if he would. In those days—comparatively a few years ago—it was with the application of photography to pictorial ends—as though a man walked leisurely for enjoyment, and were ridiculed and condemned as being incapable of running even if he wished.

All this, which was due to misunderstanding, is now, happily, changed, and simultaneously with the development of a more tolerant and broad-minded view in other things besides art, greater liberty has, by common consent, been granted to the photographer; and whilst those who in former times had to bear the ridicule and the mortification of being misunderstood, naturally feel gratification at now being recognized and appreciated, they may do well to remember that they and workers of their class have, perhaps unconsciously, made such better recognition possible.

I submit that in the early days of the new pictorial movement, much of the misunderstanding on the part of the unsympathetic, was very largely due to the fact that so much of the work put forth failed to justify itself, however good the intention of its authors may have been, but as greater executive skill has been acquired, and a better acquaintance with the appearance of nature has been acquired, so the productions of the aspiring pictorialist has been in less need of an apologist and an interpreter, and so has won toleration, if not absolute approval. This applies as much to what is understood by the term combination printing as it does to the deliberate suppression of excessive detail or to unnaturally strong contrast.

I suppose that to everyone the term combination printing at once conveys the idea of employing two or more negatives for the production of one result, and often when such combination has been effected the principle has been condemned on account of the ineffectual nature of the result. It was pointed out that the relative tones of the various parts were not true to nature, that the joins of the various parts showed and betrayed the method employed. Even the simplest application of combination printing—namely,

printing a sky from one negative and a landscape from another, thus producing a single combined picture, was condemned—and why? Most often because it was said that an unnatural effect was almost certain to result.

Given a case in which cloud and landscape from separate negatives have been so skilfully brought together that no suspicion of the composite nature of the picture is awakened, then unless special information be volunteered it is difficult to see how objection can be made.

This may sound contrary to the code of ethics by which every good citizen directs his life, because it is equivalent to saying that the condemnation of an act contrary to established law exists only in its being found out. In the present case, however, I would suggest that there is no law, and therefore the condemnation of combination printing is in its being done badly, and then it not only betrays itself (that is not an important matter), but it produces an unpleasing effect, because the moment anything in a picture sets us thinking of *how* it is done, the æsthetic pleasure in that picture is interrupted, if not, indeed, wholly destroyed. I think the whole idea of principle being involved, the resentment arising from the feeling that in combination printing a deception is being practised, arises from the fact that in earlier days every piece of photographic work was shown with a view to demonstrating what photography can do, and in such case it is obvious that to borrow a piece from one negative and add it to another would have been equivalent to making a false declaration; but the case to-day is this, that if by combining parts of several negatives one can get more nearly a representation of one's personal impression, and yet one could not do it so well by any other means than photography, it shows that photography has been employed deliberately by one who had a desire to express himself of the manner in which things impressed him personally, and, having no means at his disposal, no method within his power of doing so, he has employed just so much of the photographic process as he needed, and no more, because the desire to express himself, and not an exposition of a process or personal skill, was paramount.

But perhaps you may say that such arguments as I am advancing are unnecessary because you are already quite willing to grant the legitimacy of combination printing, and indeed of many other methods with the photographic purist of a few years ago would have utterly condemned. Well, then, I should like to utter a caution against our too readily consenting to practises which in themselves may be quite justifiable, because they may involve a degree of personal knowledge which few, if any, possess.

Having seasoned ourselves into admitting the legality of combination printing, there is a danger of our forthwith piecing together a portion of this and a portion of that, and the result seems good to us; besides, we are proud of our cunning and skill. Thus shall we be falling into the same error that an earlier generation of painters fell into who painted always in the studio according to tradition, until the Gospel of Naturalism taught them to seek fresh inspiration for every fresh picture by painting it out-of-doors, and painting it direct, thus having opportunity of corroborating the ideas which previous observation had engendered.

Where is the photographer who has had even as much training in the observation of nature as the art student receives within the first few months of his novitiate? How, then, can the photographer trust to his own knowledge, his own ideas, as to whether this or that portion suits another portion?

It is because I feel that so few photographers have the requisite intimacy with nature to enable them to avoid the pitfalls in which the practise abounds that I should hesitate to advise any to resort to it. It is because I feel so uncertain myself, because I can see how great are the possibilities of error, and how easy to commit them unwittingly, that of late I have myself entirely ceased to use combination printing.

Few photographers have sufficiently keen perceptions, few can discern a

discrepancy when the camera has given them a representation sufficiently like to be recognizable. How many of us here can be quite sure how much darker or how much lighter a shadow should be when compared with the dark side of the object which casts the shadow, and for want of that knowledge, and because even in skilful hands the photographic plate does play us false in the matter of relative tones. Such intimate knowledge of physical facts is eminently important, and when possessed it would prevent the public display of many a photograph which has brought discredit upon its producer, and contumely on the craft to which all here are so interested.

Still, despite the danger, no doubt some intrepid one will desire to know how the combination of parts of several negatives can be brought about, but in this connection I am afraid I may incur your displeasure.

It is not very long ago that I demonstrated somewhat fully the two methods which I have myself employed before the London Camera Club, many of the members of which are present at the Convention, whilst still more recently I have had something to say of the matter before the Southampton Camera Club and other societies; and whilst I have nothing new to add, still I felt you might expect something of a practical demonstration; but when I saw this hall I realized that it would be impossible to show an audience anything like actual manipulations; furthermore, such a thing would occupy a very considerable time, so not because I would spare myself trouble, but because I deem it more advisable to omit anything like practical examples.

Whatever means one resorts to for combining parts of several negatives, there are but two main rules to observe. Firstly, there must be a system whereby such accurate registration of the successive parts to be printed that it will not be possible for anyone to criticise the principle because ineffectually carried out; and, secondly, the practise must be founded upon such ample knowledge of nature and such fastidious care that it must appear as though it could not have been otherwise in nature, and if you realize how difficult that is I am not sure that you will not come to the conclusion that combination printing is only for the very few.

Ladies and Gentlemen, I would fain win your approval, if not your applause, and fearful that the matter of my very brief discourse may fail to interest, as I am conscious of an inefficient manner of delivering, I at least hope to meet with your favor by complying with the words of the program and burdening you with only a short paper.—*British Journal of Photography.*

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A STRONG INTENSIFIER.

THE following intensifier has a wider range than the regular mercury bath:

No. 1.

Perchloride mercury.....	½ oz.
Chloride ammonia.....	½ oz.
Water.....	5 oz.

Then add after the above is dissolved :

Iodide potassium.....	½ oz.
And make up with water to.....	10 oz.

No. 2.

Nitrate silver.....	¼ oz.
Potassium cyanide to dissolve the precipitate.	
Water to make up to.....	10 oz.

Place plate in No. 1 a few seconds. Then wash for ten minutes, then place in No. 2. The density comes in first solution, disappears with washing, but reappears in No. 2.

## CONTRAST AND COLOR.

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Now the things in a landscape which arouse our interest, and secure our attention to the extent of making us desirous of portraying it, are often prominent and definite objects, such as a tower, a bridge, a conspicuous group of trees. Yet unless we are bent on making a record of them on account of some historical or local association, they attract us really because they are strong notes of contrast. The tower is a conspicuous mass of shadow or dark against the light sky, and so, because it is a contrast, it catches the eye, and if the grouping and arrangement of the rest of the scene is of a certain kind, which we call harmonious, then it pleases the eye, and for that reason is a good and artistic composition.

The bridge which spans the river attracts because it is either light against the darker background of trees and buildings, or it may be a dark mass against lighter ones, and then, if the graceful curve of its arch falls in with other objects, so as to lead the eye easily and without interruption through the whole scene from foreground to distance, we have a good composition, which is due, not to the fact that some hero built that bridge, or any historic interest, but because it constitutes a contrast which excites that sense within us which delights in light and shade and harmonious grouping or design. But here we are at the very outset of a camera ramble confronted by gorse bushes of ordinary character; there is nothing quaint, curious, or unusual, nothing very striking even, but—and this is the important point—the contrast of the bright yellow blossoms against the dark foliage; and in selecting a point of view, notice that the choice has been decided not in order to include some particularly well-developed bush or bloom cluster, nor in order to include the largest amount possible, but in order that the contrast between blossom and foliage shall form a line or a sequence of attraction to the eye, and so lead it into the distance.

The contrast in the present case depends chiefly on color; those yellow flowers are like constellations of glittering stars on a ground of deep green. A little further off and the various clusters seem to merge into one mass of yellow. Remember how that dazzling flood of yellow appealed to you, and how your eye travelled to and fro between the few clearly defined blossoms near at hand to the diffused mass more remote, which seemed like a blaze of fire. Well, suppose your photograph ultimately gave you the scene with these fires extinguished, with the *contrast* between the bright yellow and the dark green completely removed, and all of a uniform, or nearly uniform, tint. The whole motive of the picture would be gone, the very reason for depicting it—namely, the pleasing *contrast*—would be lacking, and yet that would be the result if this gorgeous display of yellow gorse be photographed in the ordinary way.—*Amateur Photographer.*

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### TONING BROMIDE PRINTS.

SOMETIMES a bromide print has a bad color or tone. It may be improved by toning in the following gold bath:

Water.....	2 oz.
Sulphocyanide ammonia.....	20 grs.
Chloride gold.....	2 grs.

The print should be toned after fixing and washing, keeping the toning bath moving over it all the time. Then wash thoroughly. A warm purple black may be had in this manner.

## PHOTOGRAPHY AS AN ART CRAFT.

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MR. HORACE MUMMERY in his lecture on "The Picturesque in Landscape" dealt severely with attempts to produce by photography results that bear a resemblance to those produced by other graphic methods, such as crayon sketches, etc. His point of view was, of course, that taken by all artists, but unfortunately, it is not the point of view taken by all photographers, many of whom evidently have yet to learn that such resemblances are artistic crimes if produced intentionally, and misfortunes if they occur accidentally.

The methods of every genuine artist are governed by his materials, not as a matter of compulsion, but intentionally, because long experience has shown that no good results can be produced otherwise. This law is well understood by every painter, sculptor, architect, or designer or craftsman of repute in the big world of art, and, in that world, it is ignored only by the cash-at-any-price individual, who lives on "pot-boiling" and "taking in washing," and by "ghosts." Why then should it be ignored as much as it is by photographers? The usual argument, or rather excuse, seems to be, "We don't imitate painter's methods, intentionally, but if a photograph happens to resemble a chalk or a water-color drawing or sketch, what harm is there in it? If a chalk drawing is pleasing and a photograph that happens to look like a chalk drawing is also pleasing, one should be respected as much as the other." Arguments of this sort only serve to show the want of general art training among photographers, to which want we referred some time ago in an "Ex Cathedra" note on Mr. J. C. Dollman's lecture at the Society of Arts. The answer is simple enough to any one who has been through that training; and it is this: The only kind of photograph that can be called a work of art must exemplify the beauties of photography which are peculiar to photography. A result that resembles a chalk drawing shows evident want of consideration of these special beauties, and never by any chance does or can resemble anything but a very bad chalk drawing. The contention that imitations are not made cannot be supported, for we have seen many of them.

At various times and various exhibitions we have seen imitation of red chalk sketches, and of charcoal sketches on brown paper. We have seen imitations of engravings and of pencil drawings, and even imitations of pencil line work that must have required a deal of misdirected energy to produce. These things had none of the quality of photographs, while, if they were to be judged as chalk, charcoal, or pencil sketches, only one verdict could be possible, and that would be "bad." Any art student could easily reproduce these efforts in the actual materials that they resembled, but we should feel sorry for him if he were to be so rash as to submit the results as examples of his own work to the master. The value of any artistic method or material depends on those particular qualities in which it differs from others. It is possible to make water-color drawings and oil paintings that closely resemble one another, but there is no art in so doing, for both results are essentially defective. The one does not show the beauty peculiar to water-color, nor the other that peculiar to oils. The same thing applies to photographs. The more a photograph resembles the result of a different method the less meritorious is it as a photograph and the less is its artistic value. It is sometimes argued that if a man cannot use crayons he is justified in getting as near to a crayon result as he can with the aid of photography. But a water-color painter who cannot use oils and therefore tries to imitate them in his own media, does nothing more than waste time and lose reputation, and the same thing applies to photographers, though, up to the present, too many fail to appreciate the fact.



IN THE STYLE.

BY BELLE JOHNSON, MONROE CITY, MO.



This brings us to the consideration of what are the peculiar beauties of photography that must be exemplified in a photograph that claims to be a work of art. The first is undoubtedly delicacy. Delicacy of drawing, delicacy of detail, delicacy of gradation in light, shade, and shadow. All which *can* be attained in the craft of photography in a manner that cannot be rivalled in any other craft; and all which are often condemned, either separately or *en bloc*, by the untrained artist on the very ground that nothing like these qualities is to be found in the work of other craftsman. Possibly he imagines that the water-color painter neglects these particular qualities from choice, but if he will spend, say ten years, in the study and practice of water-color painting he will find that anything approaching the peculiar delicacy that is possibly in a photograph is unattainable with brush and color. He will learn enough to regret this impossibility, while at the same time he will learn how skill can render the limitations of a craft of small consequence by utilizing to the utmost its possibilities. The want of the photographic type of delicacy in a fine water-color drawing is rendered of no account by bringing out in full force all the beauties peculiar to water color and impossible in photography.

The second great quality of photography is the truth attainable. The true delineation of the form of the objects in front of the camera is of value and so also the true representation of gradation which involves the true representation of distance and of perspective. Nothing but practical training will probably convince the average art photographer that these things are of any value, and even that training may fail. When acquainted with the hopeless inadequacy of brush, pen, and pencil for purposes of absolutely true delineation he is apt to think that what we may term truth of sentiment (which is the artist's compensation for want of true delineation, and is, in fact, one of his most valuable assets) is the thing to be aimed at in photography, while the other form of truth can be safely neglected. As a matter of fact, this quality we have termed truth of sentiment is more of a subjective than an objective fact. The precise nature of the sentiment differs with the observer, and while the painter can paint his own impression of the sentiment (which is the truest and highest form of "Impressionism"), the photographer can only represent what is in front of his camera, and if he neglects to represent that truly, he neglects the greater part of the truth that his craft is capable of giving. As a rule he does not consider this kind of truth to be of any value. He thinks it is attained automatically, without his personal control; and, if he belongs to a certain cult, he considers the advertisement of his own valuable personality to be the touchstone of art in any work produced by himself. He is, however, wrong all through. The perfect delineation attainable in the camera is very rarely attained, and very seldom it is seen on the walls of an exhibition. Take for example the representation of distance, which is a most difficult problem to the painter, and such a comparatively easy one to the photographer. How seldom do we see photographed distance, and often a fake smudge that is supposed to represent it?

The impossibility of absolutely perfect drawing is one of the limitations that guide the painter into the path where the greatest possibilities of his craft are available. The impossibility of representing anything that is not in front of the camera is, or should be, a limitation (*i. e.*, guiding boundary) leading the photographer to understand that he must make the utmost use of the unrivalled facilities of his craft in delicate and accurate rendering. If he neglects these he has practically nothing left of value, and the results will only serve to illustrate the well-known facts that the photographer is dependent on "taking things as they are," and that his craft, minus its most characteristic possibilities, is woefully inferior to that of the painter.—*British Journal of Photography*.

## A FEW PRACTICAL SUGGESTIONS ON THE WORKING OF SELF-TONING PAPERS.

BY G. E. C. MORRIS.

THE modern self-toning paper, in the hands of an up-to-date worker, is to-day one of the greatest conveniences that has been produced in the annals of positive printing. When I first took up self-toning papers, I did it more with the idea of being able to produce an odd print in a short time without much trouble, and looked upon the process more as an auxiliary method than a method to be adopted for general use.

In the first place I did not like the look of the collodion print, it was apt to fade, and besides, the somewhat objectional sheen, the color of the resultant print, was not all that one could desire.

Now, however, all that is altered, and lately I have used self-toning papers to the exclusion of every kind of P. O. P.

Apart altogether from the fact that the process is easier to work, and cheaper, I have found that with certain brands of the new gelatine variety I can get tones of such a pleasing color that I have no longer any use for the old gold bath.

The sulphocyanide formula in the hands of the beginner is always more or less a source of disappointment and worry, though the chief trouble, from my point of view, is the utter impossibility of obtaining two consecutive batches of precisely the same tone. This, however, appears to be entirely overcome in the newer brands of gelatine self-toning papers.

Nevertheless there are pitfalls which it is necessary to beware of. In the first place the ease with which the paper is worked is in itself a source of danger, in that it is inclined to be productive of carelessness, and I am sure everyone will agree with me that carelessness in any photographic operation—however simple—never leads to anything but worry and trouble in the future.

So it is with self-toning papers; they are simple to work and capable of rendering first-class results without much trouble, but they must not be treated with contempt, or retribution is sure to follow. Perhaps one of the chief pitfalls which is apt to occur when using these papers is *under-printing*. Most makers' instructions say print rather deeper than is required in the finished print. My experience has taught me that with an averagely dense negative, one that is likely to yield a good, rich toned print, it is necessary to considerably *over-print*, and for this reason: If a purple brown tone (which is really the best to my mind) is desired, the hypo bath has to be of double strength, and therefore when the print is left in for the proper length of time that is necessary to thorough fixation, the reduction in depth is very considerable, hence, unless the print is sufficiently darkly printed, the image will fade to almost nothing.

Even if a purple tone is not desired, a good rich brown cannot either be obtained unless the paper has received sufficient exposure.

A fixing bath which works very well is as follows:

For brown tones: Hypo (cryst.), 2 oz.; water, 10 to 12 oz., according to depth of print and result desired.

For brown purple tones: Hypo (cryst.), 4 oz.; water, 10 to 12 oz., according to depth of print and result desired.

The ultimate color of the finished print is governed by the length of time it has remained in the fixing bath, while the depth is practically controlled by the strength of the bath.

It is, however, by a happy combination of the strength of the bath and the length of immersion that the finest all round result is obtained.

It is unnecessary to wash the prints before immersion, though some makers infer that permanency is assisted by so doing. All I can say is that I have in my possession some excellent prints that were simply fixed without any previous washing, and they showed no sign of deterioration whatever after two years. The final washing must be thoroughly well done, however, but even this should not be too *prolonged*, when it is desired to glaze the prints. One hour in running water in a flat dish is sufficient if the dish is occasionally emptied out, to avoid any chance of hypo lurking at the bottom of the dish, which it is apt to do when the overflow is from the top.

There are several different classes of these papers now before the public, and it is simply a matter of individual choice and class of subject as to which one will select. The cream crayon variety suits subjects that do not possess any marked detail admirably; for instance, a sunset, a moonlight effect, or anything that requires breadth and atmosphere. It is a most artistic paper.

With regard to the respective advantages of the collodion and gelatine varieties, there is no doubt the former is less trouble to work, though, personally, I do not admire the sheen on the emulsion, or the somewhat hard and chalky result it is apt to produce with negatives of great contrast.

Therefore, although it is more destructible and slower in drying, I cannot help having an all round preference of the new gelatine kind, as being the nearest approach to ordinary P. O. P. in appearance, and very much more consistent in its behavior.

Some workers prefer a highly glazed surface on their prints; it may not be artistic, yet it is eminently suitable for a collection of snapshots, depicting, say, a summer jaunt, and which it is desired to arrange in one of the many albums sold for the purpose. In order to obtain a really good polish and ensure the prints lying flat when dry, it is imperative that they should be allowed to dry first, after washing, and then again wetted and squeegeed down on the ferrotype plate. This only applies to the gelatine papers. The collodion variety require special treatment to ensure a good polish, and do not perhaps lend themselves so readily to glazing operations. In fact they are, on the whole, better left unglazed, unless the job is carefully done.

To accomplish the task is not, however, a very difficult matter, though it takes longer. Briefly, the best way to go about it is to lay the wet print on the plate, squeegee it down to ensure perfect contact, and allow to dry; this can be done by gentle heat; when the print is quite hard and dry, re-moisten with a sponge, and again leave till quite dry, when there should be no difficulty in removing it.

If the print sticks, the plate is either not perfectly clean, or the print has not been allowed to become thoroughly dry in the first instance.

Collodion papers give a very high polish if plenty of pressure is applied with the squeegee. This is exactly the reverse of what should be done in the case of gelatine papers, as, if too much pressure is applied with the roller to the latter, they almost invariably refuse to leave the plate.—*Amateur Photographer (Eng.)*.

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#### AIR BELLS.

OFTEN there appear little spots on both plates and paper that are caused by air bells in the water. If the water contains much vegetable matter the "bells" usually follow, and if the plate or paper is immersed in it they adhere to the emulsions, and thus prevent developing or toning of those parts, and the spots are the result. If extreme care is taken to remove these air bells in the first water, and the emulsion thoroughly wetted down, there will be no trouble. But a safer plan would be to boil enough water for the first washing, when all succeeding waters may be used without fear.

## THE SIZE OF CLOUD NEGATIVES.

BY HAROLD J. BLACK.

WHEN making cloud negatives it is a good thing to make some of them on plates rather larger than those one is in the habit of using for pictures. Thus, if our negatives are quarter-plate, or 5 by 4, we should make cloud negatives on half-plates. The reason for this is that when we come to print clouds on, say, a 5 by 4 landscape, if the cloud negative is also a 5 by 4, and the full breadth of the picture requires to be "clouded," we have nothing to come and go on. We must use the full breadth of our cloud negative on the landscape, and no adjustment is possible, at least not without considerable trouble. When, however, we have a larger cloud negative it is sometimes possible, by moving our print to right or left, to get a more pleasing combination of cloud than would have been possible had we been using a cloud negative of the same size as our landscape negative. If a portion, such as a tree, of the landscape negative, juts out above the sky line, and would in the case of a cloud negative of the same size as the landscape negative cut in half a cloud which we are anxious to produce, we may move the print to one side so that the cloud is portrayed, and yet, owing to the margin to spare, the full breadth of the sky required for the landscape is printed. To make any such movement with a 5 by 4 cloud negative on a 5 by 4 print would mean that the edge of the sky negative would rest on the print, leaving a portion of sky space which would require to be masked and subsequently sunned down.

But (and the "but" is a very important one) if the lens for the larger camera is of longer focus than the lens used for the landscape negative, we must not make half-plate cloud negatives for use with the smaller landscape negatives. Everything in nature is in a certain proportion to the other things, and that proportion would not be maintained in our prints if we were to use a lens of six inches focus for our landscapes, and then print thereon clouds from a negative taken with a lens of ten inches focus. The lens used for clouds should be the same as the lens used for the landscapes. In order, therefore, to get cloud negatives larger than our landscape negatives (that is, wider in angle but not larger in the actual size of cloud) the landscape lens must be one which will cover a larger plate than our landscape plate. As, however, it is only very rarely (if ever) that cloud negatives are taken at a wide aperture, and as most of the modern lenses work at  $F/8$  (even those of the cheaper kind), and cover larger plates when stopped down, it should not be difficult for any photographer, assuming that he has a suitable camera, to obtain cloud negatives larger than his landscape negatives yet taken with the same lens that he used for his landscapes. All that is required is a lens flange and panel for use with the larger camera—*Amateur Photographer (Eng.)*.

### FOG.

When a negative starts in the developer, and goes for a few minutes, presenting a clear cut image, but later begins to fade away and at last all of the figures seem to bury down into the ground, it indicates fog from the developing light. From beginning to the end, the figure should stand up clear and round. If negatives show any trace of fog, it is first noticeable in the shadows. This results in flat, lifeless shadows, entirely lacking in crisp, rich tones. The developing light should be tested not less than once every month, for any paper will fade by exposure to light.

## THE STABILITY OF PYRO AND SODA DEVELOPING SOLUTIONS.

BY HENRY W. BENNETT, F. R. P. S.

IN *The British Journal of Photography* recently, there appeared a note on the subject of keeping a combined solution of sodium carbonate and sulphite. My experience, and the conclusions based on that experience, have been very different from those of the writer of the note in question. And as it is of the greatest importance that there should be no misunderstanding in regard to the stability of developing solutions, my conclusions and the reasons for those conclusions are here given for consideration.

In the note referred to many plate makers were criticised for giving in their developing formulæ a solution containing both sodium sulphite and sodium carbonate. The practice of keeping these two salts in solution together was condemned, the reason given being that such a solution was not stable, that the sulphite gradually changed into sulphate and retarded development and produced stained negatives. It was stated that such a solution would produce stainless negatives when freshly mixed, but if kept, dirty and stained negatives would result.

For those who are continually developing a large number of plates the question possesses but little interest, they do not require to keep their solutions for any length of time; but for those whose work is intermittent or comparatively small in quantity, it is of the greatest importance that they should be in a position to assure the stability of solutions that may be required at any moment.

It has been my practice for a long time to keep a combined solution of sodium carbonate and sodium sulphite for developing, and many experiments have been made in regard to various methods of mixing the solutions, their stability and their efficacy for developing. My work is not extensive, solutions are frequently left for weeks without being required, but it is important that a solution should not only be ready for use whenever required, but also that there should be no variation in the quality, character or color of the negatives produced. This has prompted me from time to time to test the relative merits of various methods of mixing both pyro and alkaline solutions; their developing qualities when freshly mixed and their power of retaining those qualities unimpaired.

The pyro solution consists of half an ounce of potassium metabisulphite, a quarter of an ounce of potassium bromide, and one ounce of pyro dissolved in sufficient water to make nine ounces and one drachm. Ten minims contain one grain of pyro. This method of keeping pyro in solution is the most simple and the most satisfactory that has been introduced. If properly mixed and stored its keeping properties appear to be unlimited; the working qualities will always be the same as if freshly prepared. In order to determine this point a severe test was made. A two-ounce bottle was partly filled with pyro solution and several small quantities were taken for developing from time to time. When the quantity was reduced to about five or six drachms the bottle was put away and left for nearly two years. The solution was then used for developing one of two duplicate plates, the other being developed with a solution that had only been mixed about an hour. The same alkaline solution was used for each plate. The development was carefully timed so that the treatment should be identical, and after fixing the two plates were exactly similar in gradation, density, color and general quality.

Pyro will retain its qualities unimpaired in an acid sulphite solution, but not in any other form. Acid alone is useless, and a neutral or alkaline sulphite equally so. Potassium metabisulphite contains a large proportion of

sulphurous acid, and this acid sulphite forms a better preservative than any other sulphite to which an acid has to be added. To obtain the greatest stability of the pyro solution it is imperative that the sulphite be thoroughly dissolved in the water before the pyro is added. The water may be made warm to facilitate the solution of the metabisulphite, though this should scarcely be necessary; but it is very important that it should be quite cool before the pyro is added. When the pyro is dissolved the solution should be filtered, and it will then be very clear and a pale yellow color. However long a time it may be kept it should retain this clear limpid character, and also remain the same pale color.

The alkaline solution used in conjunction with the pyro solution previously given has consisted of equal quantities of sodium sulphite and sodium carbonate dissolved in water to make a twenty per cent. solution. The actual strength is simply a matter of convenience and facility in mixing the working solution for developing. With this alkaline solution there is no deterioration in quality or color in the negatives, however long it may be kept. Nor is there any restraining or retarding effect visible as there would be if any appreciable proportion of sulphate were present. In addition to its retarding effect sulphate is certainly a staining element. But in using this alkaline solution there has never been any staining tendency apparent; a change has very frequently been made from an old to a freshly mixed solution when developing a series of exposures without any difference being visible in the negatives.

It is, however, very important that a reasonable degree of purity should be secured in the chemicals used. Several platemakers in the formulæ given for developing their plates specify "washing soda" for making the alkaline solution. The use of this form of sodium carbonate leads inevitably to staining and inferior quality in the resultant negatives. Washing soda, though nominally sodium carbonate, contains a very large proportion of impurity, principally sodium sulphate, and should consequently never be used for developing solutions. Although the results produced by such a salt might be predicted with certainty by reason of its known character and impurities, yet the verification of the predicted result by means of an experimental test is always more satisfactory.

From a quantity of washing soda some clean, clear and good crystals were selected, free from powdery deposit on the surface or any apparent defect. With these a solution was made, an equal weight of good sulphite being added. The same proportion of this carbonate was added to the normal pyro solution as would be taken of the ordinary carbonate for developing a correctly exposed plate. The resulting negatives were inferior in every respect. Development was more prolonged, and the plates were dirty and badly stained.

In describing the plates as being stained, it is necessary to discriminate between a negative that is brown in consequence of the composition of the developer not being favorable to the production of a pure black tone, and one that is really stained. In the former case, though the image may be very brown in color the shadows or clear portions may be fairly clear; in the case of a plate that is stained by reason of a decomposed developer, as in the case under consideration, it is the gelatine film that is stained. The image may be brown, but the clearer portions of the plate will be a strong yellow.

Although this stained and defective quality has always resulted from the employment of such an inferior compound as washing soda, it has never resulted from the use of a combined solution of good crystal sodium carbonate and sodium sulphite. The retention of the good qualities of such a solution would seem to indicate that the deterioration only results when sulphate or other impurities are present when a solution is mixed.



OLD MAID'S AND BACHELOR'S FRIENDS.

BY BELLE JOHNSON, MONROE CITY, MO.



Although a solution of sodium sulphite alone will not retain its quality, yet other work than development has demonstrated that in the combined sulphite and carbonate solution the qualities of both sulphite and carbonate are fully retained. Test negatives were bleached in mercuric bromide for intensification. After the usual washing one was treated with a freshly mixed solution of sodium sulphite; one with a similar solution that had been mixed three or four days; and one with a combined solution of sodium carbonate and sodium sulphite that had been mixed at least ten days. This was the usual developing solution containing equal quantities of the two salts. The three solutions applied to the bleached plates were approximately equal in strength of sulphite. The plates treated with the combined sulphite and carbonate and with the freshly mixed sulphite solutions respectively were identical in color gradation and general quality after blackening. The operation proceeded normally, and no difference was perceptible at any stage. The plate treated with the sulphite solution that had been mixed a few days previously would not blacken in the sulphate solution, and though the strength was increased by adding more from the stock solution the result was the same. The sulphite was quite inert so far as blackening the bleached plate was concerned; it had entirely lost its power. The action of the combined solution formed a marked contrast. It was apparent that however little stability a plain solution of sodium sulphite might possess the combined solution would retain the qualities of the sulphite quite as fully as those of the carbonate. And a long experience with the pyro and soda developer has confirmed the opinion that this applies equally to the developing qualities of the mixed solution.

A solution of pyro appears to be very stable if combined with an acid sulphite, and a solution of sodium carbonate in combination with sodium sulphite equally so. These two used together for developing produce negatives of good technical quality and free from stain. It is, however, an essential qualification that materials of good quality be used, otherwise the solutions contain the elements of instability when mixed, and can only produce negatives that are stained and defective—*British Journal of Photography*.

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## WASHING NEGATIVES.

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BY C. J. DAVIES.

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THERE is a good deal of doubt amongst amateurs as to what amount of washing is required to thoroughly free a negative from hypo. Water is not always at hand in unlimited quantities, and there are many dark-rooms where an ever-flowing supply is not provided for. Some under these circumstances place their trust in so-called "eliminators," expecting these chemical aids to permanence to perform the task.

A collection of negatives extending over eighteen years is a very fair source from which to draw conclusions as to the efficiency or otherwise of the methods adopted in their production. Since the year 1888 I have had many dark-rooms, but never a running tap. All water has been invariably carried in bucket or jug, and under such conditions there is every inducement to practise economy. My method of washing has been the same for both negatives and prints, and in recent years films have received the same treatment. There is nothing new in the method, and it has often been described and advocated, and at one time washing tanks were procurable under the name of gravity washers, which rendered this method of washing particularly simple.

The chief difference of these gravity washers, from the usual tank was the extra space allowed between the lower edge of the negative and the bottom of the tank. This space was arrived at by adding somewhat larger legs than usual to the rack, and constructing the tank about two inches deeper to accommodate them. The reason why the hypo from the negative finds its way into this auxiliary two inches is capable, I believe, of explanation, by means of the laws of gravity, or possibly by the law dealing with the diffusion of liquids; but whatever the explanation may be, the material fact remains—that by allowing five ounces of water for each quarter-plate negative when a dozen or more are to be washed, the elimination of the hypo is so complete that even after eighteen years no change due to faulty washing is apparent.

My own procedure is to slightly rinse after fixing, and then transfer to the gravity washer, where the negatives remain over night. In the morning the washer is carefully tilted until the syphon commences to discharge, and when the tank is empty the negatives are taken out and swabbed once or twice with a piece of wet wash leather. It requires some nerve to adopt this method, especially when unlimited water has hitherto been used. Do not check the syphon when once it has been set running or the recoil will drive the hypo-contaminated water into the upper portions of the tank. For the same reason the negatives must not be lifted out of the water, as it is liable to lead to disturbance in the heavier sedimentary solution.

Films and prints may be washed in a similar manner, but it is necessary to have at least four inches of water below them, if the floating method is used. The reason for this is that when prints are floating the water cannot be syphoned off, and lifting them out one by one is liable to set up currents.

When employing a gravity washer the main point to guard against is disturbance of the water after the negatives have been inserted. Considerable variation of temperature may lead to cross currents being set up, hence the desirability of washing at night.

Any ordinary washer may be converted into a gravity washer provided it is deep enough; the rack, if unprovided with long legs, being wedged (not suspended) two inches from the bottom—*Amateur Photographer (Eng.)*.

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A FLEXIBLE DEVELOPER.

HERE is a formula for a developer, combining pyro and eikonogen, or either the pyro may be used without the eikonogen or vice versa :

No. 1.

Eikonogen .....	5 grs.
Carbonate potassium .....	5 grs.
Carbonate soda .....	15 grs.
Sulphite soda .....	25 grs.
Water .....	1 oz.

No. 2.

Bisulphite soda .....	12 grs.
Water .....	1 oz.
Pyro .....	4 grs.

No. 3.

Carbonate soda .....	100 grs.
Water .....	1 oz.

The eikonogen can be used alone or the pyro-soda in equal parts without the eikonogen, or equal parts of all three can be used.

## BACKGROUNDS.

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THE background in portraiture has always been, and always will be, of the utmost importance, be the method of expression what it will. Whereas, however, the artist whose work is entirely creative can make any background he pleases, the photographer is entirely restricted by the number of grounds he can conveniently keep ready painted in his studio. The importance of the selection of this limited number of grounds cannot be over estimated. They must, not only from an artistic, but a utility, point of view, be of such a character as to be readily used for various subjects. They must be quiet and unobtrusive, and, in the case of professional portraiture, not so distinctive as to be easily recognized. If, however, the function of the background to enhance and accentuate the subject is remembered, this warning is unnecessary.

Of course, if the spectator deliberately looks for the background, its varying uses will readily be seen, but if it is at all satisfactory it will be so entirely subsidiary that it might be included in fifty portraits without the fact striking the beholder. The background must on no account be selected for what may be considered its own beauty, but solely as a ready means of isolating or strengthening the portrait, though certainly a certain class of customer will be pleased with a background, however inappropriate, so long as it is ornate.

Small head grounds are amongst the most useful, and are the easiest to obtain good, since they pack into so small a space, and are easily handled. A number should be kept, since a very indefinite ground is usually considered the more artistic. They can frequently be turned upside down with advantage. One also obtains in this manner the choice of the light or dark portions of ground on the shadow side of sitter. A means of slightly raising or lowering the ground is advisable.

Cloud grounds of varying depths, if of not too great contrast, are extremely handy. A suggestion of foliage can be introduced occasionally with effect. Plain ungraded grounds are not entirely satisfactory in the middle tones of grey, usually being too much of the same tones as the flesh, or giving undesirable relief to all portions of the clothing. The plain white ground used with light dresses is useful, and it will be found that all tones, from a medium grey to white, are easily obtained according to the position of the ground with regard to the light.

A soft lighting is advisable in the majority of cases with a light ground, yet we have made striking effects with a strong lighting against a grey ground with a portion of dead black introduced in some form or another. We used a black straight band about three inches wide.

A deep black ground is intensely useful for men, lighted with a concentrated beam; its use has, in fact, almost amounted to a convention. Very brilliant effects are made by contrasting light clothing with it. Backed plates should always be used in conjunction with the dead black ground. It must be remembered when using the favorite dark grounds of the day that a cloth of agreeable depth, when used for an adult with full exposure, is frequently objectionably sombre if the exposure has to be contracted, as is the case when taking children. For full-length and three-quarter figure, quite plain ungraded grounds are apt to give the figure an inlaid appearance, unless, indeed, the dead black ground is used. With this latter, however, a certain lack of atmosphere is often apparent. This is overcome if the background stretcher is slightly elaborated by having hinged side wings made of opaque black material, to open out at right angles to the ground; an opaque top should also be provided. It can easily be arranged to fold flat with stretcher, so that when not in use no more space than usual is occupied. When the

sitter is placed on an imaginary line drawn from the extremities of the open wings, the lighting will not be affected in any way, whilst the ground will be of the purest black, into which the shadows will sink with a roundness and softness quite foreign to the harshness associated with the usual black background.

Though grounds have of recent times, and owing to the example of the finest American painters, improved wonderfully, at the same time there are still too many shockingly untrue and inappropriate, and full of unnecessary detail and worse highlights. Interiors are not yet satisfactory, some of them outraging common sense, truth, and art. These scenic grounds are frequently provided with foregrounds, which certainly, in the majority of cases, improve them; they are, however, rather in the way. If the cloths are on the usual 8 ft. by 8 ft. stretcher, we sew two loops of tape on to the extreme corners of the foreground, and provide two hooks on which to hang them, screwed into the stretcher frame at the requisite height from the floor.

In default of really good artificial interiors, we provide a real interior, which is very satisfactory. The end wall of the studio—of course, if both ends are available they can be treated differently—is papered with a very dark self-color paper, of a tone to match the rest of the decorations. A picture-moulding frieze and skirting board are provided. They form a very large background, suitable for large groups or single figures. A picture of very low tones, framed in black, is often used in conjunction with this wall, and perhaps suggests more insistently than anything else the atmosphere of perfectly natural surroundings. It is, moreover, so easily moved, raised or lowered, that it becomes a most valuable aid to the composition, often, indeed, pulling a picture together or supplying necessary balance. One or two pieces of dark furniture add to the homeliness. They may be placed against the wall, and it is by no means necessary that they be in focus. After using a fine natural ground like this, a ground suitable as an interior for the highest or the lowest class, one never wonders at the pervading artificiality of professional work, but rather that the baronial hall, interior of cathedral, or pantomime palace type of background have existed so long.

We hope in a later article to deal with accessories, including much that may reasonably come under the heading of backgrounds.—*British Journal of Photography*.

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## THE PHOTOGRAPHERS' SHOW CASE.

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WHEN there is no window attached to a gallery it is usual to have the cases at the doorway and in the porch, the situation making it necessary to have two or more separate and distinct cases, which is a decided advantage. Each case effectively separates its contents from the others, and it is thus possible to make a widely different and yet harmonious exhibition. Each case, however, must be treated by itself and the contents receive careful thought when the choice of specimens is made.

The show cases themselves do not require much discussion, since local conditions usually govern the choice of size and shape. It is preferable, however, when the case is to be hung on to a wall, that the glass be hinged to the frame so as to open without removing the whole. When heavy fronts are in use the hinges should be of the best pattern, and a small strut be fixed on to the lock end of the door so that when the door is opened this strut will pull down and support the weight of the glass rather than put all the strain on the hinges. When the case is supported on pillars or posts, so that the back is easily accessible, it is better to have the glass firmly fixed and the

back made to open, there being less weight and less chance of the glass breaking. In both of the above cases the show board upon which the pictures are fixed (we are not here discussing deep cases to take enlargements and small pictures on shelves) is loose and movable. There is another type of show case which is made to hang on a railing, the show board itself being made to serve as the back ; being, in fact, similar to a very large picture frame. These are not recommended, as they are awkward to change and are liable to admit wet.

The inside of the case or the covering of the show board is usually of some textile material. The old-fashioned red plush is luckily not now much used. Nothing could be worse for the purpose, and the use of it is a sign of most lamentable taste. Red is the color above all that will clash and kill almost every style of monochrome and all colored work, except perhaps the strongest oils, and as we all know, red plush is the most vivid and shrieking of any type of red material. What is wanted is some quiet smooth-surfaced material that will serve its purpose for covering up the rough board and isolating the pictures upon it, while it is itself inconspicuous. Any of the art serges are cheap, and keep their color fairly well. Art canvas in certain shades is extremely good, whilst common holland can be used with a very few colors of mount and print. The color to be chosen depends entirely upon the color of the mount and print to be placed upon it, and is determined upon the same principle as the selection of a mount dealt with by a writer in the *Journal* for 1905. The color may either harmonize or slightly contrast, according to taste. For brown prints upon brown mounts dark green is a good color, or old gold, but do not get a brown too near the shade of the mount or the object is defeated and the repetition of color irritates, and moreover the print will tend to sink into the ground. With a contrasting print on a brown mount the cloth may well be brown ; this gives the effect of a larger mount ; or the cloth may be of the same tone as the contrasting prints ; this gives the effect of a board round the print effectually isolating it from its neighbor. With a brown print on green mounts either a brown or green cloth is indicated. With brown prints on cream or other light mounts brown cloth gives the best effect. If green were used, practically three colors would be introduced, and the less colors one has the easier it is to make a tasteful and harmonious show.

It will be noticed above that we have only mentioned one color of print on a certain cloth, and then the reader thinks, "Yes, but I want several colored prints and mounts in one case, what then am I to do?" The answer is, don't do it. This throwing in of different tones of prints and mounts into one small case where the case itself is considered as a whole before the contents are noted is the great cause of unsatisfactory and inartistic displays. The result is almost sure to be clashing discord, and when viewed from a short distance the effect will be spotty and distracting rather than giving the effect of one harmonious whole. If the reader will examine those show cases that are supposed to look the smartest and best, we are sure that he will find them almost invariably on one tone of paper or cloth, of course.

When setting out the board cabinets will probably be the backbone. See that they include a variety of shapes—cabinet, panel, circle, etc.—and also use some 1/1 plates or panels to break up the spaces. It is very usual when preparing to fix the photographs to work from the middle, having exactly the same sizes and shapes in each quarter of the board. This is bad and should be avoided. The result is stiff and lacks variety. Avoid all appearance of geometrical patterns; it is far better to insert photographs with a studied carelessness. Of course, the horizontal and perpendicular lines must be correct, or the effect is slovenly, and that is not the idea we wish to convey. The spaces between the mounts should not be all equal but well varied, neither should the side or the top and bottom of a mount be in an exact line with the sides or top and bottom of the mount adjoining it. Take care, however, that the difference is so marked as to seem intentional and not appear to be due to carelessness.

The above remarks may be applied equally to boards or to paper mounts, but prints mounted on paper require even more room than the ordinary mount to show to the best advantage. If about a dozen cabinets are placed in a case 6 ft. by 4 ft., well separated and not symmetrically placed, the effect is very good. These mounts should be fixed in with drawing pins to obtain the full delicacy of effect. Gimp tacks, either brass or black, are suitable for the boards.

Show cases are particularly suitable for rapid changes advocated in our last. One photographer at a pleasure resort where the population is always changing has eight or more boards to fit one of his principal cases. Each board is fitted with different specimens:—Sepia carbons on (1) cream, (2) brown, (3) paper vellum mounts, (4) sepia carbons with Cosway border, (5) black platinotypes or carbon on rough white paper mounts, (6) black prints on grey mounts, (7) red carbons on paper vellums, and so on and so on. With green carbons, collodion and silver prints, rough brown and green deckled edge mounts, also two or three board mounts and specialties of his own, there is no end to the changes that can be made. And all this costs him no more than the usual six or seven changes given to a case in a year, for each board goes into the case for a day only in turn until it comes round to the first board again, when each is passed through. In this way he has a complete change every day for eight or nine days, and the sequence is arranged so that the board placed in the case on one day is as different as possible from the photographs shown on the preceding day. In this way visitors will see a different show perhaps every day of their stay, and not knowing the secret, are bound to put the exhibitor down as a pushing man. This method of having several boards for one case can also be used for specialization, as suggested in the note on shop windows.—*British Journal of Photography*.

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## DAGUERRE MEMORIAL INSTITUTE, WINONA LAKE, INDIANA.

AT Winona Lake, Indiana, one of America's greatest Chautauqua Assemblies, a monumental building has been erected and dedicated to the honor of MM. Daguerre, and to the preservation of gems and works of the masters of photography. In this Salon, the only one perhaps of its kind in the world, are now assembled several thousand dollars' worth of photographic masterpieces, to which it is the pleasure to add others from time to time that it may become of recognized authority, be far famed and known as one of the world's greatest photographic Salons. This Salon is now not only bidding to be known as one of National reputation, but foreign nations are clamoring and seeking to know its meaning.

That the fame of this Institute may grow more bountiful and become one of acknowledged merit; that the general knowledge may be advanced and assist in raising the moral, the educational and professional standard to a higher plane; that the labors of the genius of merit may not be lost and in the future we may look upon them and learn their meaning, the managers of this Institute have resolved that the highest honors possible be given to the works of the masters and that he be rewarded for his labors and love, they have decreed to award a Diamond Medal for the best picture exhibited in their annual meet of 1907 at Winona Lake, Indiana. This medal shall be known as "The Diamond Medal of Honor" and bear an inscription of the title of the picture for which it was awarded and the same of the Institute by which it was given; and the picture receiving this honor shall be hung in the Salon as a permanent exhibit, its award be inscribed thereon, with date and name of maker. It shall be insured, copyrighted and protected, and all glory and honor possible shall be ascribed thereto.

In addition to the Diamond Medal other awards will be given, among which will be a Certificate of Special Distinction to be given, to ALL pictures chosen and considered worthy to be hung on the walls of the Institute as a temporary or loan exhibit. Thus exemplifying your reward in the effort to lift up the honors of photography, that all may feel and more fully realize and appreciate the good photography has achieved in the moral advancement of civilization, education and commerce.

### CONDITIONS OF AWARD.

No picture shall be passed upon for this honor that is not properly titled. Should the excellence of the picture chosen for this honor be judged not to equal the one chosen as best at our last annual meet, then the Trustees reserve the right to retain the medal.

Publication and use of picture shall be under control of Trustees.

Pictures shall be passed upon by two distinct sets of judges. The one selecting a number of three to five pictures, the other select the one. Any false claims made by winner of medal forfeits all honors, and at request of Trustees the same shall be surrendered.

Honors are open to the world. Indiana only excepted.

GEO. J. PARROT,  
CHAS. W. NEISWANGER,  
GEORGE GRAHAM HOLLOWAY,  
Trustees.

The Photographer's Art League held a very instructive and successful session November 13th and 14th. The following officers were elected: C. A. Shubart, President, and F. C. Benton, Secretary and Treasurer. The next meeting will be held at the studio of I. E. Townsley, Vincennes, Ind., about March, 1907.

## PHOTOGRAPHERS' ASSOCIATION OF WISCONSIN.

MILWAUKEE, WIS., October 4th, 1906.

THE Executive Committee of the Photographers' Association of Wisconsin held its annual meeting at the Republican Hotel, for the purpose of arranging for the eleventh annual convention, to be held in Milwaukee in 1907.

Present: B. J. Brown, President; W. A. Pryor, 1st Vice-President; W. J. Hillman, 2nd Vice-President; A. A. Bish, Treasurer; J. M. Bandtel, Sec'y, Milwaukee.

The Republican Hotel was selected as the official headquarters for the 1907 convention, and the Masonic Temple assembly and banquet halls as the place for meetings and exhibits.

The convention dates were fixed for April 23rd, 24th, and 25th, 1907.

It was decided to furnish the Milwaukee Photographers with invitation cards to be given to their friends and patrons, inviting them to view the exhibits during one of the days of the convention. It is hoped that this plan will interest more of the Milwaukee Photographers in convention work.

Competition is permitted in one class only, but competitors may enter also in the General Exhibit or for Criticism.

All competitors must be members in good standing for 1907.

All pictures entered must be from negatives made since May 1st, 1906, and if framed, must be without glass

Pictures entered for competition must not have name on the front of the picture or frame, but should be marked on the back for identification and returned to the proper owner.

The "Rice Trophy" will be competed for a second time, and is open to all members in good standing for 1907, except those located in Milwaukee.

Pictures entered in this class may be any size, and any kind of material may be used.

The "Werner Trophy" will be competed for a second time, and the competition in this class is open to all members in good standing for 1907, and requires pictures to be cabinet size or larger, and they must be made from negatives on Cramer plates, and since May 1st, 1906.

The following classes will be continued at the next convention: Class "A," heads. Six bust portraits. First award, a gold badge, valued at \$15.00. Second award, a gold badge, valued at \$10.00.

Class "B," full figures, three quarter figures and groups. Six pictures. First award, a gold badge, valued at \$15.00. Second award, a gold badge, valued at \$10.00.

Officers of the association will not compete in class "A" or "B."

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### COLORING LANTERN SLIDES BLUE.

After the slide has been thoroughly washed immerse it in the following bath:

Ferrous sulphate.....	32 grs.
Water.....	4 oz.

Leave it in this bath for about ten minutes, than wash for ten minutes and immerse in:

Potassium ferricyanide.....	40 grs.
Water.....	3 oz.

The slide will soon begin to turn to a rich blue color. It should then be washed and dried as usual. This makes very fine effects for sky work.

# THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER

An Illustrated Monthly Journal of Practical Photography.

PUBLISHED BY

PROFESSIONAL PHOTOGRAPHER PUBLISHING CO.,

220 and 222 Washington Street, BUFFALO, N. Y.

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Yearly subscriptions, in advance, postage paid, United States and Canada, \$1.00; Foreign Countries. \$1.50; Single Copies, 10 cents.

Subscriptions received by Photographic Dealers in the United States and abroad.

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Address all communications to PROFESSIONAL PHOTOGRAPHER PUBLISHING CO., 220 and 222 Washington Street, Buffalo, N. Y.

Entered at the Post-Office at Buffalo, N. Y., as second class matter, April 2, 1896.

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**VOL. XI.**

**BUFFALO, DECEMBER, 1906.**

**No. 12**

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## CHATS WITH THE EDITORS.

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IN conversation with a photographer from one of the small towns in Kansas, a few weeks ago, the question of prices came up, and he expressed himself as opposed to any arrangement being made by a committee, or association, toward the regulating of prices to be placed upon the pictures turned out by any member of the association. We asked him to please state the prices asked by him, and his answer was, "You can tell the price as easily as I can after I have explained my method. I charge one dollar a dozen for every running inch of actual picture. For example, we will suppose the picture ordered is the 'cabinet,' which measures five inches in length in round numbers. The price is five dollars a dozen." There is method in this plan. It seems to create a feeling in the mind of the customer that the price must increase as the size of the picture increases. Often the relative prices on sizes are all out of proportion. This should not be, and if some such plan as described is followed there will be no occasion for it.

# # #

We notice several of the photographic magazines are complaining, because of the fact that some of their articles are reproduced, by other publications without giving credit for them. We too have room for complaint along this line. If an article is worthy of reprinting it certainly is due the publication as well as its author that credit be given. We have made it a rule for the past three years to not only give credit to the publication in which the article first appears, but also to the author. This is nothing more than courtesy and costs nothing, and creates a fellow feeling from all concerned.

One of the greatest advertising features made by any photographer is that of having one room in his establishment set aside for what is known as the "Art Room." This plan is carried out by some of our most successful men, and the idea is to have one piece of work from men of national repute hung therein. The pictures may be framed or not, as the maker may elect. Some photographers suggest that if such a room is had, their patrons will desire pictures made as shown there, and add that they may not be able to produce such work. This has not been the case with those giving it a trial, and the prestige secured far more than offsets the objectionable features to it, if there are any. A room of this nature attracts visitors to any studio, and when the visitor is interested enough to drop in "sight seeing" he is usually in a "receptive mood," and a good reception room clerk can "do the rest."

# # #

Specialists are the order of the day. In all walks of life we find the successful men are men that do some one thing better than all others. The jack-of-all-trades is a thing of the past, for the present age demands experts in every line, and no man can be an expert and a jack-of-all-trades at one and the same time. This is becoming true of photographers. We find that almost every studio of any note has made its reputation through having made a decided success in some particular field. Pierre McDonald is known the world over as the "man photographer," Core of New York is the "baby photographer," Hollinger is the "single picture" photographer, and "Strauss the Leader," due to his being so individual in his possession of so magnificent a studio. We know of one studio making a reputation on white grounds, because the pictures are so dainty, whilst its competitor is making equally as good a reputation on black grounds, because the pictures are so dark and rich. It makes no difference what we specialize on, we will attract attention, and those who attract attention, are those that secure the advertisement. People that do things differently from others are specializing, and people who are different from all others are the people who make others talk, and when we are talked about, we are being advertised.

# # #

We have not fully made up our mind as to whether we are in favor of phonetic spelling or not. But in connection with this idea we are reminded of the fact that Abraham Lincoln was one of its first advocates. When Lincoln was paying court to Miss Todd, he had occasion to write her a note, and in addressing it he spelled the name with only one "d," and for which she took him to task. In his reply he said: "If one 'd' is good enough for *God*, it certainly should be for Todd." It would seem from this that Teddy and the rest of the phonetic advocates have some grounds for their claims.

# # #

About three weeks ago we had occasion to visit a small town in a western State, and while there called upon one of the photographers, whom we found sitting in the printing room, with his chair tilted back against the wall, between his lips the stem of a dirty "cob pipe." We had been in the room fifteen minutes perhaps, when the printer went out

for something, and the "Boss" at once asked us if we could give him the address of a good wide awake man to do his printing, saying that his man was "too blame lazy to fight the flies off." Now it makes no difference whether we "cited" him to a man or not, the point in view is that the proprietor of this establishment was himself a lazy man, or he would have been up doing something. He was setting a good example of laziness for his employee, and could not expect, or rather a thinking man would not expect his employee to be very industrious with such an example before him all the time. The proprietor must set the example for his employee.

## NOTICE BOARD.

### NOTICE TO ADVERTISERS.

ALL copy for the advertising pages of the next issue of this journal must be in our hands by the 18th of the current month.

THE Milton Waide Metropolitan School of Photography, Inc., No. 32 Union Square, New York City, is expecting to have a class leave New York the latter part of January, 1907, for the delightful Tropic Island of Porto Rico; returning, due in New York the first week in March. The class is positively limited to twelve in number, and the outing will not only be a delightful trip, giving over three weeks in the most beautiful Isle of the West Indies, covering every important place of interest, including trip by coach over the Old Spanish Military Road of 88 miles, also the New Military Road from Ponce to Arecibo of 38 miles, but will also be a very complete and exhaustive course of personal instruction in ideal and individualized out-door photography. The "School" will give the entire trip under the auspices of one of its directors and instructors, one who has spent several weeks at a previous trip, in Porto Rico, and thoroughly knows the ground. The price is \$350.00 per person, and includes all traveling expenses to and from and while in Porto Rico, also personal instruction, of the highest order, in out-of-door photography, and one week's instruction at the "School" after return to New York, in ideal plate and film development, and the successful manipulation of "Velox" and "Platinotype" papers. For further particulars, address or call at the "School." If interested, it is necessary to act quickly, as the number is positively limited to twelve (eleven persons, and the "School's" instructor). The Institution is at present presenting a series of lectures and demonstrations, by prominent men, on such subjects as Photographic Optics, in connection with the Lens, and the use of Aristo Platino, Collodio Carbon, Carbon Sepia, and other products, which are usually given in the evenings, and are proving highly gratifying to the students now in attendance.

G. GENNERT, 24 East 13th St., New York, has placed upon the market a new exposure meter, known as the Imperial. It is adapted to the use of all makes of plates. Perfect accuracy is claimed for it, and it is very simple and easily understood. There is a speed card accompanies each meter, so that any plate may be used. The new book just issued by this same house, "Hauff on Modern Developers," is one of the best we have had the pleasure of reading and should be in the hands of every photographer. Full information on request.

WASHINGTON, D. C., Nov. 7, 1906.

Dear Sir: You might do a good turn perhaps by making mention in your Journal that a good negative retoucher, one who can use the knife as well as pencil on negatives, might do well in Washington, at piece work.

Yours, very truly,  
D. H. NARAMORE, 3141 M St., N. W.

LATELY we have been shown a collection of negatives made on Hammer's Orthochromatic Plates, and for range of color values, they have no superior. They are par excellence for any class of work, portrait, out-door, interior, or commercial, and this is especially true of them at this season of the year, when there is so much color in the foliage. Hammer's little book on "Negative Making" contains much valuable information and will be sent upon application.

THE famous Bowery Mission Bread Line, now in its fourth year, at which every morning, at one o'clock, during the winter months, one thousand homeless and destitute men and boys are provided with a breakfast of hot coffee and rolls, will resume operations at Thanksgiving, midnight, and continue to Easter morning, 1907. Last year 144,000 were thus assisted, and altogether over half a million have had a weary night's tramp agreeably interrupted by this inexpensive, yet very welcome refreshment.

The Directors of the Bowery Mission have appointed Mr. John C. Earl, of 222 Bible House, New York City, Financial Secretary, succeeding Dr. Simon Trenwith, lately deceased.

GEO. MURPHY, Inc., 57 East 9th St., New York, are the agents for the celebrated Ross Lenses. These lenses are perfectly corrected, possess unequalled illumination, marvellous definition, and show brilliant images. A list of their makes will be sent upon application, and those interested should investigate.

THE American Annual of Photography for 1907. In its 22nd year and better than ever. General agents, Geo. Murphy, Inc., New York. Paper cover 75c. cloth bound \$1.25. From photographic dealers or direct. It contains many articles by well known writers, and more than three hundred illustrations.

PHOTOGRAMS of the year 1906, published by Dawbarn & Ward, London. The American agents are Gennett & Ward, 287 Fourth Ave., New York. Paper bound \$1.00, cloth \$1.50. We have just received a copy of this excellent book with its wealth of good things photographically. It contains a fine reproduction of three-color work, which is now interesting the photographic world, a general resume of the work for the year and review of the Salon and Royal Exhibitions of England. Roland Rood writes on "Pictorial Photography in America"; H. Mortimer Lamb on "Pictorial Photography in Canada"; "Notes from Australia," by A. Hill Griffiths; "The Year's Photography in Spain," by M. Mendez Leon; etc.

TRULY it is said "there is nothing too quick for a Graflex Camera." A few weeks ago we tried making the picture of a "high stepper" Kentucky horse with one of these Cameras, and notwithstanding the fact, we were "broad side" on him, there was not a move. Even to the hoofs whilst in mid-air were perfectly shown, and the flying mane and sweeping tail were splendidly rendered. Those having a desire for high speed work can do no better than to try the Graflex.

QUALITY, uniformity and speed are three essentials in plates. It is a well known fact that Seed possesses all three, in all plates coming from the factory. The quality is always the same. Their uniformity has become of national note. Their speed cannot be surpassed. They can be used by the "big" man, or the "little" man. They are an all round plate.

MR. LAWRENCE, of the Bausch & Lomb Opt. Co., while in attendance at the Kansas Convention of Photographers, gave a very instructive talk on the lenses manufactured by them. One of their make, the Portrait Unar, is attracting considerable attention from lens workers at this time, owing to the extreme range of work of which it is capable. Whilst it is a portrait lens in every sense of the word, it is at the same time capable of making groups and full figure work equal to any other lens on the market. A catalogue describing it will be sent upon request.

## THE MEASUREMENT OF FOCAL LENGTH.

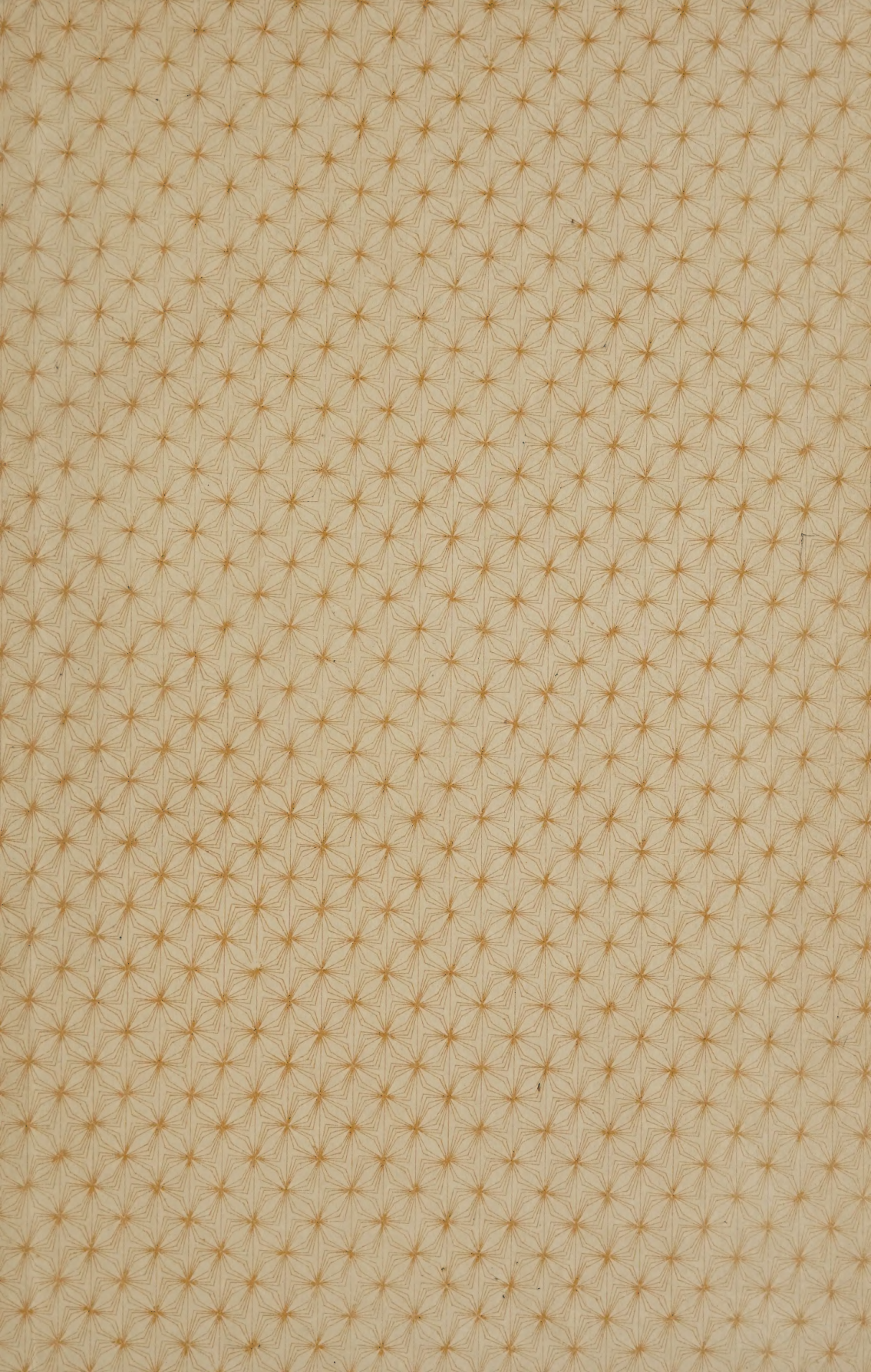
METHODS of measuring focal length are plentiful, and fresh ones are continually being suggested, while forgotten ones are always being revived. We are doubtful whether the method recently put forward by M. Masson should be classed as a novelty or a revival; but it is so simple as to be well worth notice, even though its application is limited to symmetrical doublets. If we take such a doublet and focus with it upon a distant object, then remove the front lens and rack out to re-focus, the difference between the two extensions of the camera is the true focal length of the complete doublet. No apparatus is required beyond a camera with sufficient extension and a suitable measure, and the test is easily made in a couple of minutes. The drawback is that the two components of the doublet must be of exactly the same focal length, but in many doublets in common use this condition is fulfilled with sufficient accuracy. If there is any doubt on this point the lenses can be reversed, front for back, and the test repeated. If there is no appreciable difference in the results obtained we can rest assured that the doublet is as nearly as possible symmetrical, and that we have determined its focal length with a very considerable degree of accuracy. If the results differ, the true focal length must be a dimension between the two arrived at, and if the difference is only a small fraction of an inch, the mean between the two determinations will be accurate enough for all practical purposes. It may be as well to add that a back focussing camera is not essential. Any kind of camera will serve, provided it will extend far enough. We are inclined to think that this method is not only simpler, but far more accurate than many of those so frequently advocated.











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